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NATIONAL TERRA COTTA SOCIETY
NEW YORK

THE NATIONAL TERRA COTTA SOCIETY HEREBY EXPRESSES ITS GREAT INDEBTEDNESS TO MR. ARTHUR FREDERICK ADAMS, A.I.A., A LOVER OF TERRA COTTA IN ARCHITECTURE, BY WHOM THESE PICTURES WERE SOUGHT AND STUDIED IN THE HIGHWAYS AND BYWAYS OF ITALY AND WITH WHOSE ASSISTANCE THEY WERE ASSEMBLED AND ARRANGED FOR THIS BOOK.

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231025

TERRA COTTA PRECEDENT IN ITALY

Its Adaptability to Modern Design

EARLY Italian precedent in terra cotta offers many motifs which may be adapted freely in modern design. A comprehensive presentation of these in one volume has not heretofore been attempted.

Recognizing the value of this material the National Terra Cotta Society commissioned Mr. Arthur Frederick Adams, A.I.A., to travel through Italy and gather the material presented in this book. Over three hundred special photographs were taken by Mr. Adams in an extended tour throughout northern Italy during the summer of 1923. The subjects include not only buildings which are well known but less familiar examples of outstanding merit found in remoter places and not heretofore published. From the views so obtained two hundred have been selected for publication.

Among all historic precedents in the use of terra cotta the Italian Renaissance offers the most fruitful field of study. In no other period or style are more motifs to be found so well adapted to execution in modern terra cotta and so logical in relation to present day structural necessities. Many of the decorative motifs presented in this volume require little or no modification for immediate use. Where differences of scale or other necessary departure may be encountered in present work the designer has a vastly expanded latitude for meeting such conditions in the terra cotta produced today. Pieces of much greater size can now be fired successfully and the varied requirements of a wider stylistic application can be fulfilled in finish, color and surface treatment.

There is to be gained from a study of this inspirational early Italian work a more sympathetic appreciation of the true spirit of a clay medium, the observance of which in our modern design would give the peculiar significance and appealing charm of this older work. These views display the intense sympathy with which the architects of the Renaissance in Italy regarded the problem of decorative treatment in burnt clay, preserving the essential character of this in their design. It is in this frank, sincere handling of material that we may recognize much of their compelling interest and dignity.

Of the creators of this early clay architecture but little need be said. Donatello, Brunelleschi, Filarete, Alberti, Bramante, Dolcebuono, Michael Angelo and Luca della Robbia, have achieved a fame which is everlasting. Their monuments in terra cotta, brick and stone offer a precedent which will always endure.

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GALATRONA.

A Baptismal Font by Dei della Robbia, in white glazed terra cotta.

Plate 1

BOLOGNA. PALAZZO CENCIAIOLI.

An interesting detail dating from about 1500. The windows, cornices, caps, etc., are all of terra cotta. Pilasters are in terra cotta, painted. Wall surfaces are of stucco. Balcony is of stone.

BOLOGNA. PALAZZO CENCIAIOLI.

Window and belt courses of the upper portion, pilaster caps and arch molds of the lower part, are of terra cotta.

BOLOGNA. PALAZZO BEVILACQUA.
Detail in the Courtyard. Fountain of stone.

BOLOGNA. PALAZZO BEVILACQUA.
Detail in the courtyard.

BOLOGNA. PALAZZO BEVILACQUA.

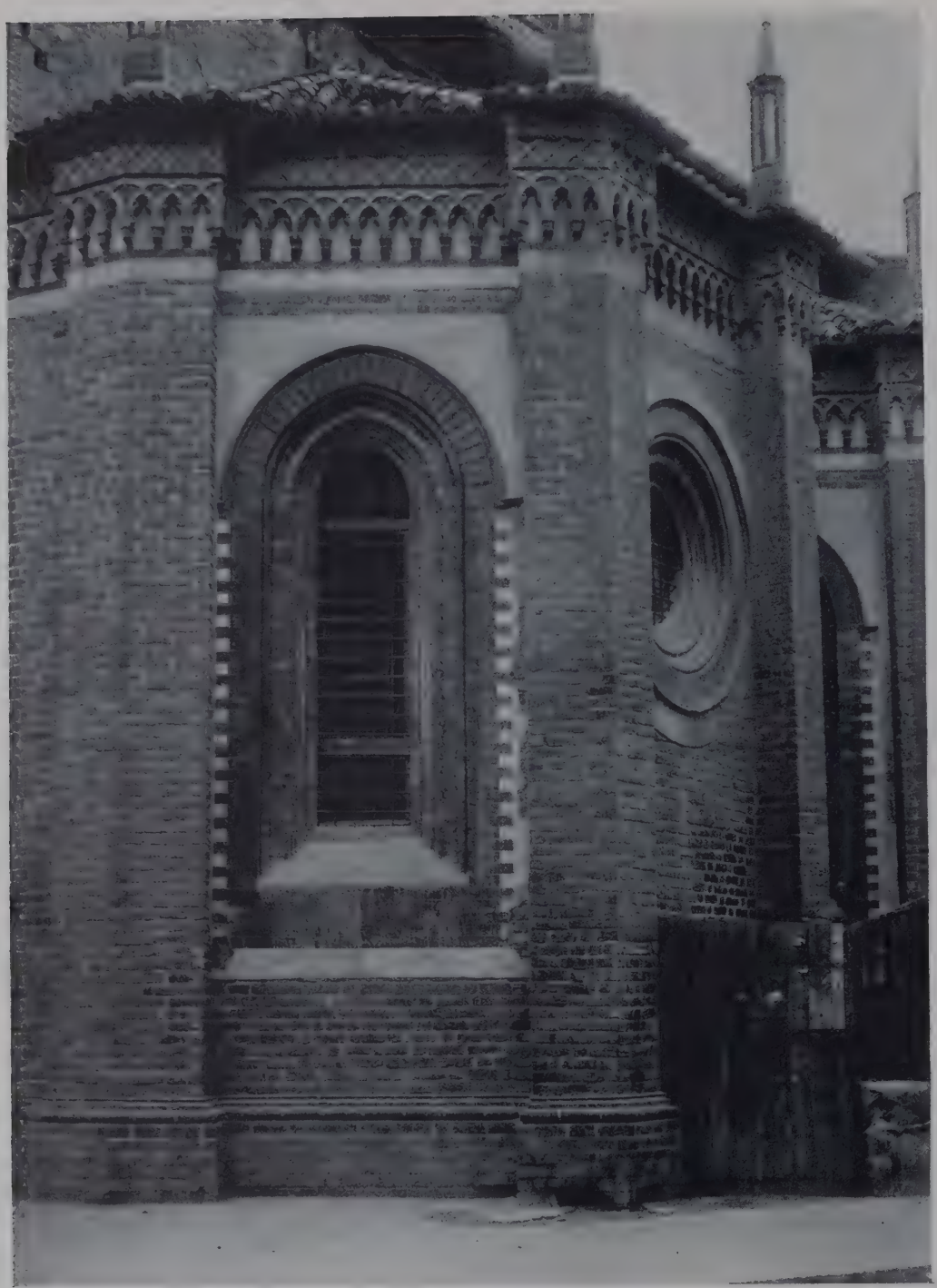
View of courtyard. Cornice and all belt courses of red terra cotta. Top frieze painted on stucco. Lower frieze terra cotta, columns of stone. Spandrels of stucco. Roof of red tile. The date of work shown is about 1500.

Plate 6

PAVIA. CLOISTRE DELLA PRISTERLA.

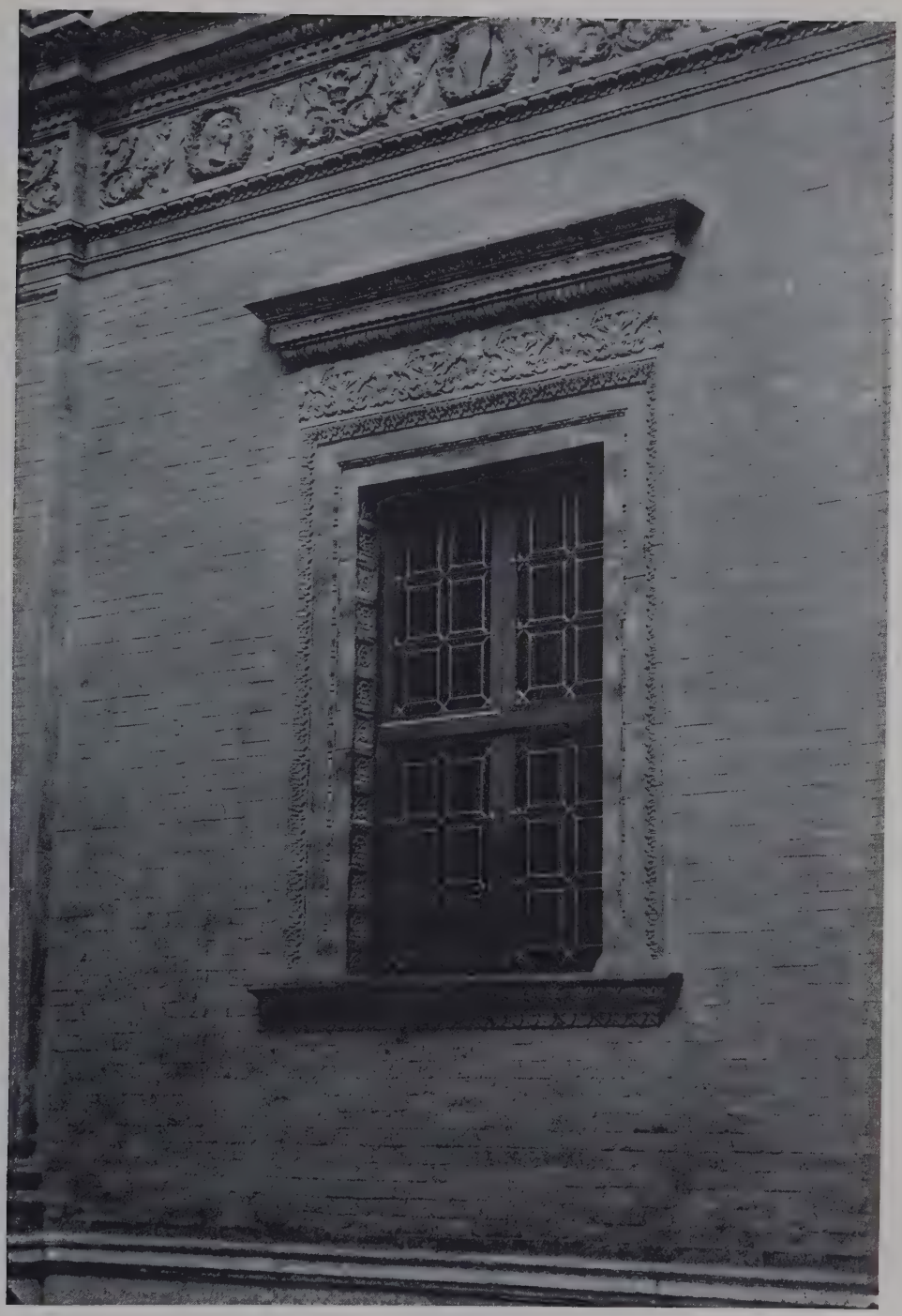
The columns are of stone; walls of stucco; trim of red terra cotta. A pleasing example of terra cotta applied to the decorative scheme of a loggia.

Plate 7



MILAN. CHURCH OF THE INCORONATA.

Detail of Chapel dating from about 1450. The Gothic ornamentation of the cornice is rendered in red terra cotta, with a stucco background.



MILAN.

Terra cotta window detail and frieze from a small palace at 7 Via di S. Spirito, built about twenty years ago. Copied from an old building (destroyed). Terra cotta and brick are red.

MONZA. SANTA MARIA IN STRATA.

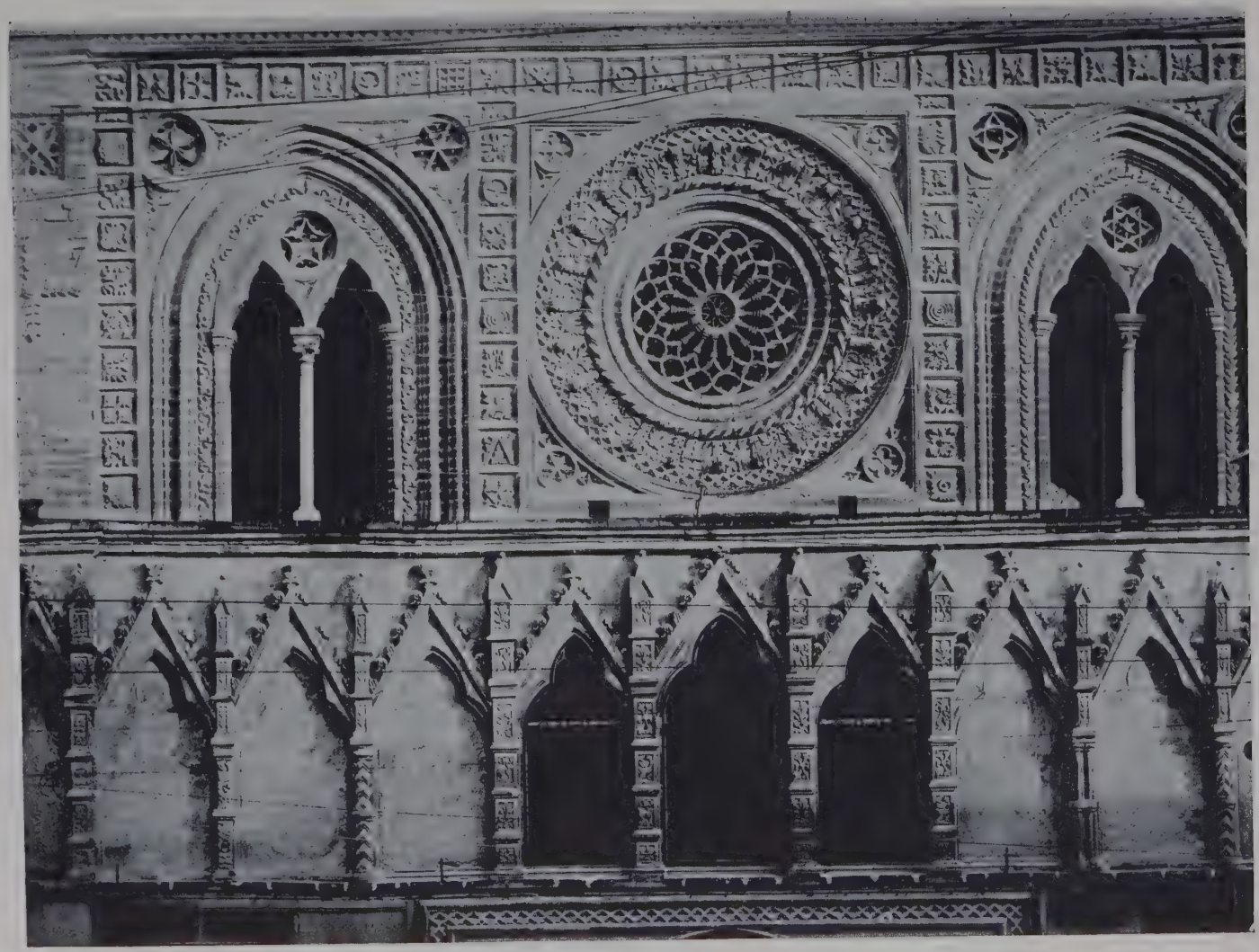
Façade of red terra cotta and brick, dating from 1393. Built at a time close to the best Gothic period, this structure well illustrates the appropriateness of terra cotta for this type of architecture, and its acceptability as a material in ecclesiastical construction.

MONZA. SANTA MARIA IN STRATA.

Side elevation of tower.

MONZA. SANTA MARIA IN STRATA.

Detail of Façade.



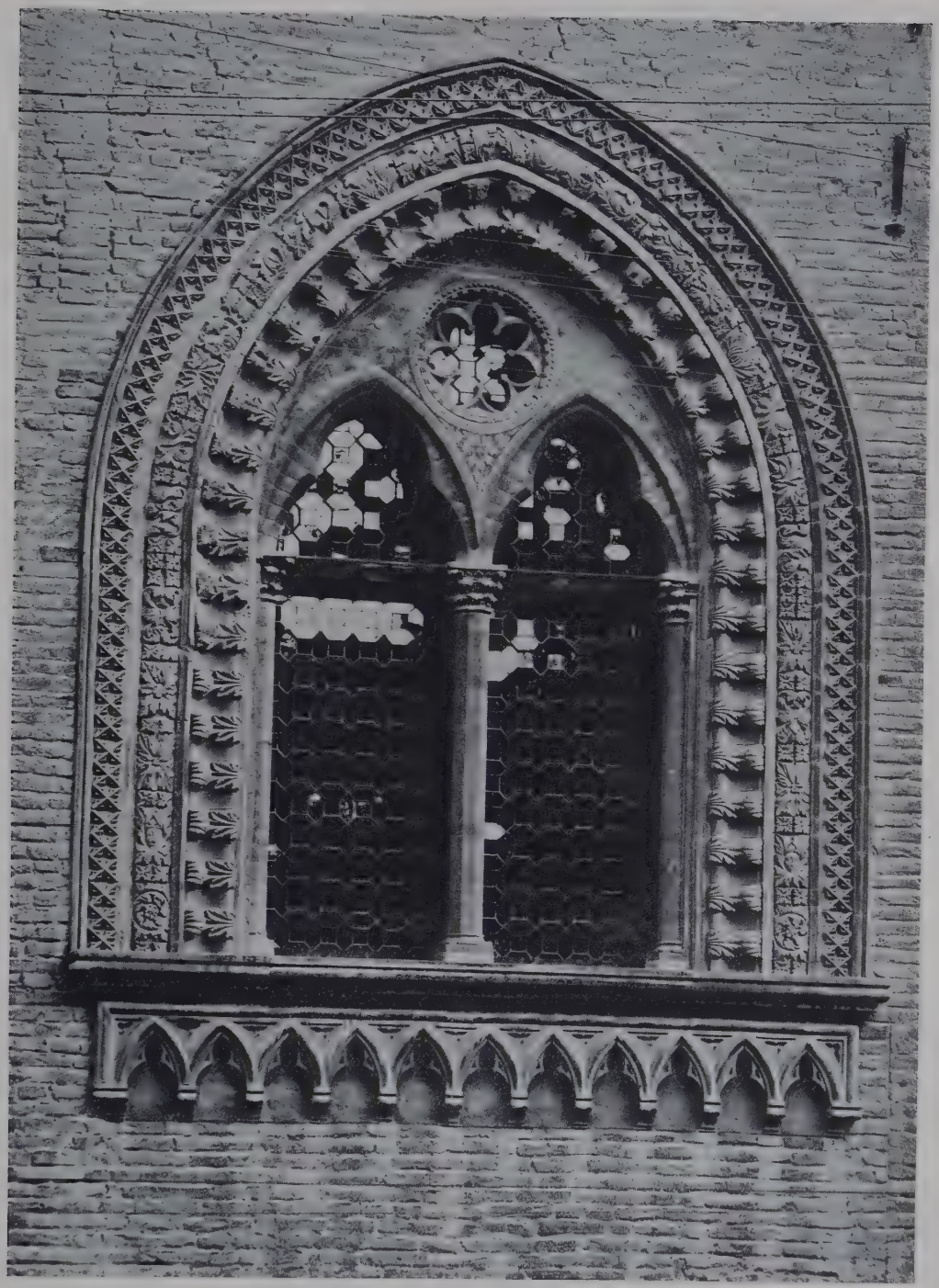
MONZA. SANTA MARIA IN STRATA.

Detail of upper part of façade. Small columns of stone. Remainder red terra cotta.

Plate 13

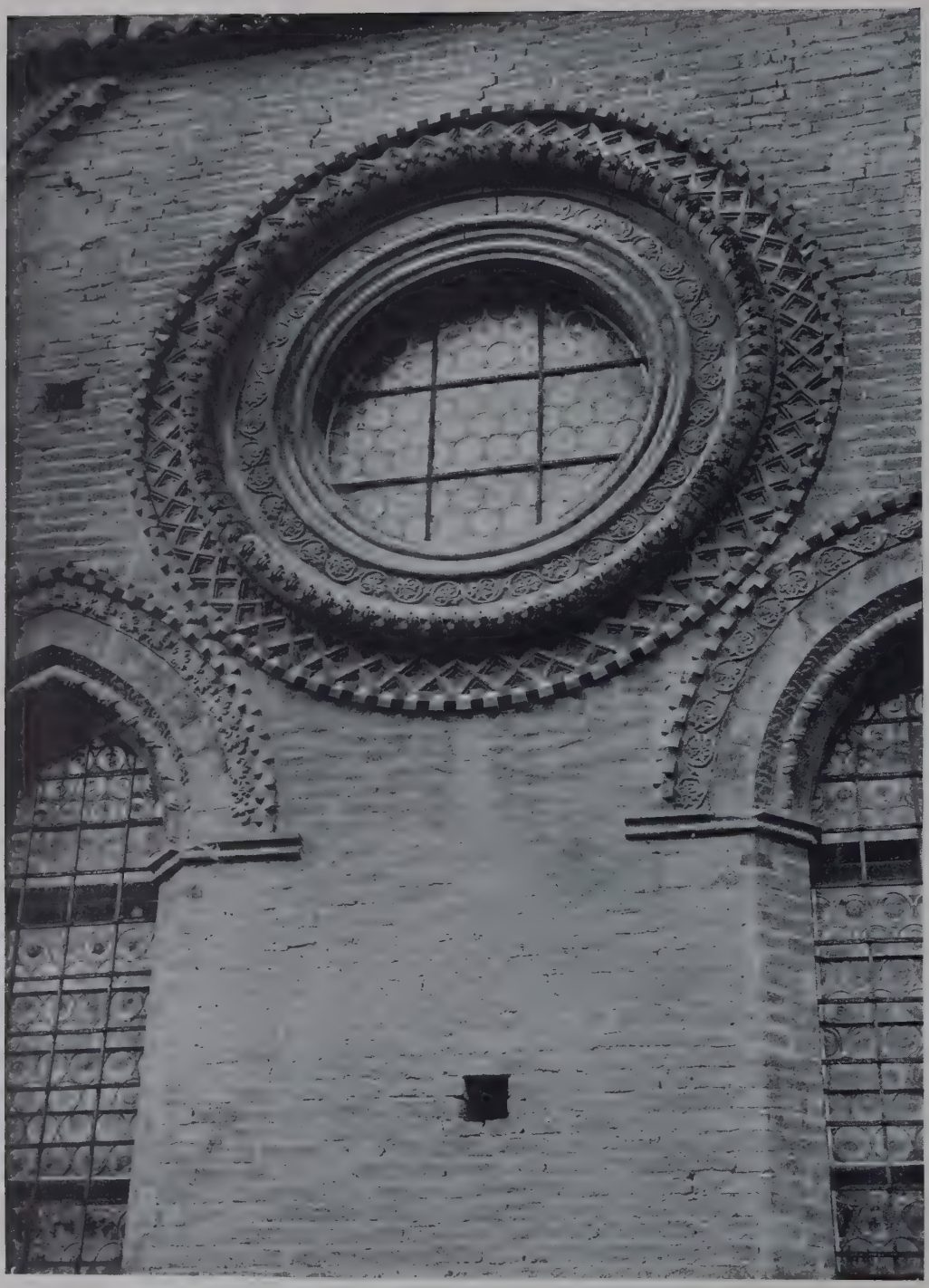
VARESE.

Very interesting window in terra cotta in building at Via Vicolo Perabo No. 8. This is the only example of old terra cotta to be found in this city.



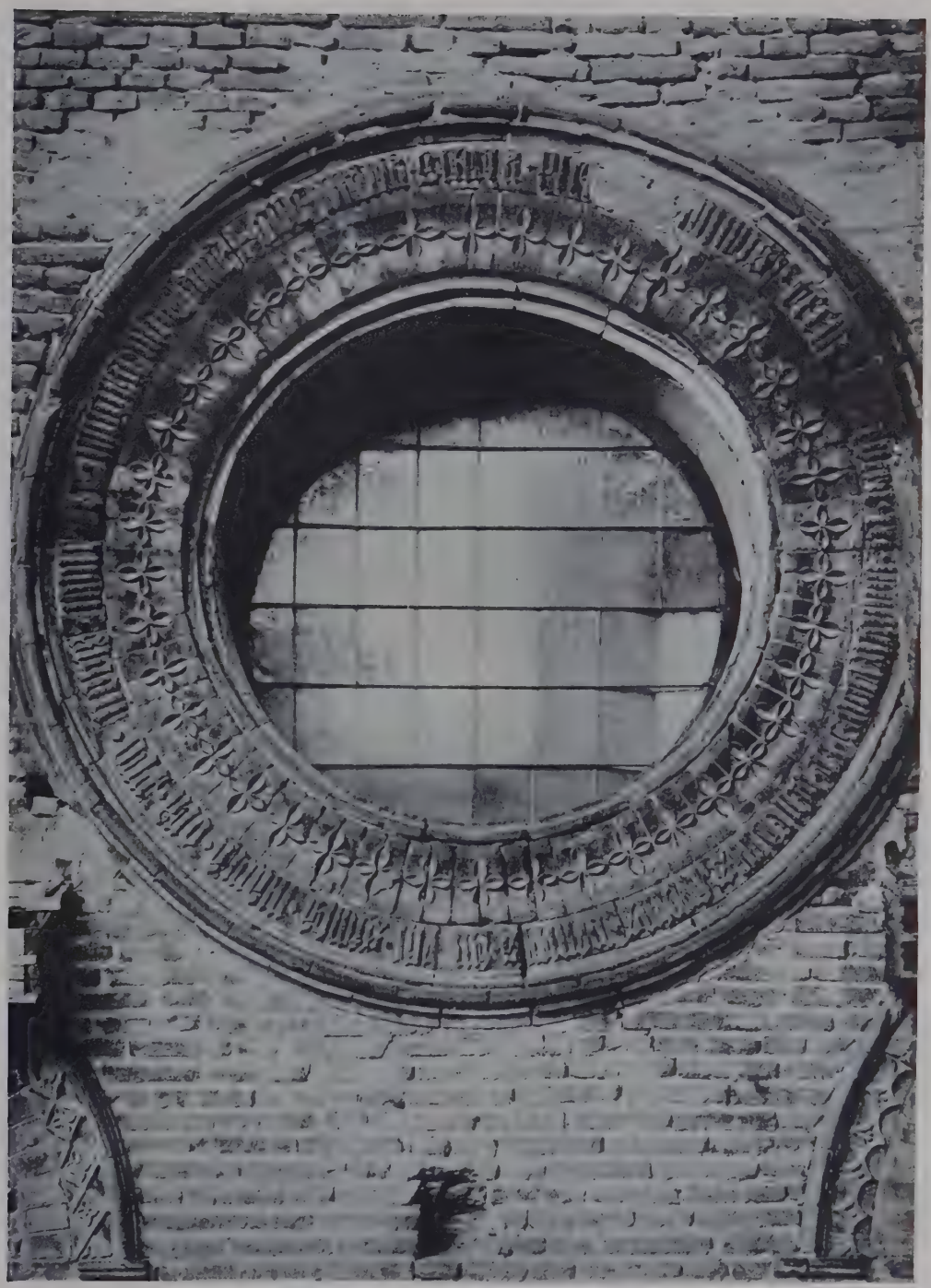
BOLOGNA. PALAZZO CUMENALE.

Interesting window at the side of the palace, all in terra cotta.



BOLOGNA. CHURCH OF SAN GIACOMO.

Terra cotta detail of apse.



BOLOGNA. CHURCH OF SAN GIACOMO.

Window in rear of church. An excellent treatment of low relief terra cotta and a style of decoration which lends itself to color. The inscription suggests an idea which could well be employed in some of our modern work. The lack of uniformity in width of the voussoir blocks is noteworthy. At the bottom of the window the blocks are scarcely larger than an ordinary brick, and each carries but half of the modeled leaf ornament. Above the springing line are some blocks of double width, each carrying the ornament complete. It is probable that all these blocks were modeled individually without recourse to molds.

MILAN. SANTA MARIA DELLA GRAZIE.

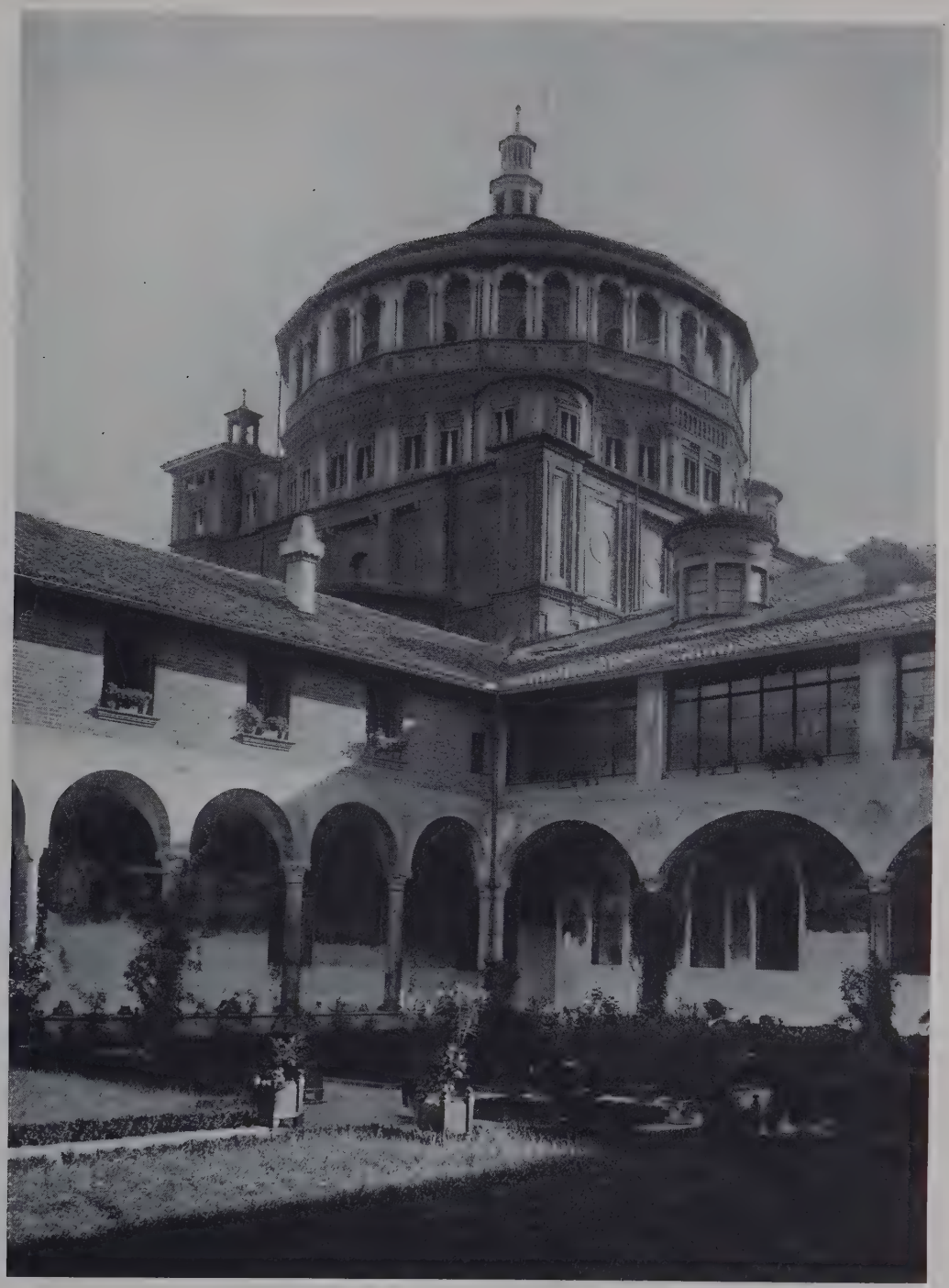
The apse, begun in 1470 but not completed until the 16th Century. The general plan of the structure and the decorative treatment of the lower part are in large measure the work of Bramante—an interesting composition in brick, terra cotta, stone and stucco.

MILAN. SANTA MARIA DELLA GRAZIE.

General view, looking toward apse.

MILAN. SANTA MARIA DELLA GRAZIE.

Detail of small court adjoining the church.



MILAN. SANTA MARIA DELLA GRAZIE.
Detail of large court adjoining the church.

MILAN. SANTA MARIA DELLA GRAZIE.

Detail of Court adjoining church. The wall surfaces are stucco embellished by painted frescoes, dating from the 16th Century.

BOLOGNA.

Ancient palace on the Via Galliera, in brick and terra cotta.

PADUA. CHIESA EREMITANI.

Triptych designed by Giovanni Mirrello about 1511. It is 18′ 6″ long, and executed in red terra cotta which has been painted in brilliant colors. The statues are also of terra cotta. It is interesting to note that while the art of making glazed polychrome terra cotta was practiced at this time, its secrets were closely guarded by the Robbia family. This terra cotta has withstood the centuries with no apparent change even in its minutely modeled details.

Plate 24

POGGIBONSI. CHURCH OF SAN LUCCHESE.

Reredos of an altar in polychrome terra cotta by Dei della Robbia, dating from the beginning of the 16th Century. The lapse of four centuries has not been sufficient to dim in the slightest degree any detail of form or color in this masterpiece. Each intimate touch of the master hand has been preserved through the enduring quality of his chosen material, as it was on the day it was taken from the kiln. It is eloquent of a use to which modern terra cotta is called all too infrequently.

BOLOGNA. PALAZZO SALINA.

Detail dating from about 1600, in red terra cotta. The vigorous effect in the roundel is achieved by modeling the head in full relief, with deeply recessed background. Similar vigor of treatment is manifested in the modeling of the archivolt and label mold.

BOLOGNA. PALAZZO FAVA.

Detail showing terra cotta caps and arch molds.

PAVIA. SAN TOMASO.

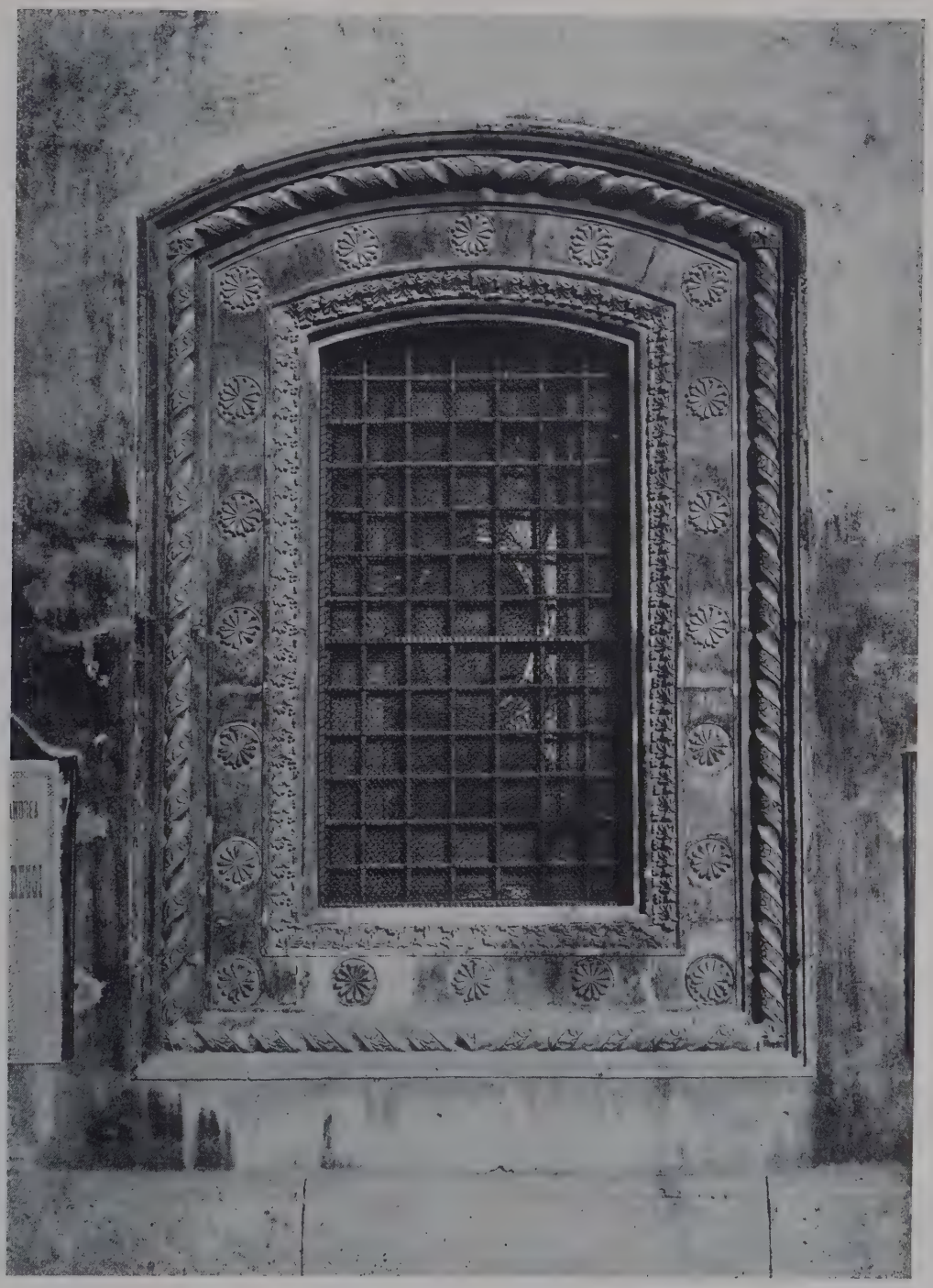
An interesting cornice in broad treatment in terra cotta. This cornice, about four feet high, has an extreme projection of only a few inches, the rich effect being obtained in very low relief. This illustrates well how cornice effects can be obtained without excessive projection.

BOLOGNA.

A detail in red terra cotta in the Museum, suggestive of belt-course or cornice enrichment with but slight projection.

MILAN. CHURCH OF SAN MARCO.

Window showing interesting Gothic enrichment in terra cotta.



MILAN. SANTO EUSTORGIO.
Window detail in red terra cotta.

PADUA. SAINT ANTHONY OF PADUA.

The sepulchral church of Saint Anthony of Padua erected in 1232-1307. The domes, of which there are seven, were reconstructed in 1424. In plan the edifice is similar to early French churches; the nave is three hundred and seventy-eight feet in length, and the transept one hundred and eighty feet. The design is executed in terra cotta, marble and brick, the cornices, belt courses and window trim being of red terra cotta.

PADUA. SAINT ANTHONY OF PADUA.

View from the court window. The 15th Century painted ornament on the stucco of the cloister walls has been restored recently. This ornament furnishes suggestions for the use of colored terra cotta.

PADUA. SAINT ANTHONY OF PADUA.

View from a court window. The 15th Century frescoes are in process of restoration.

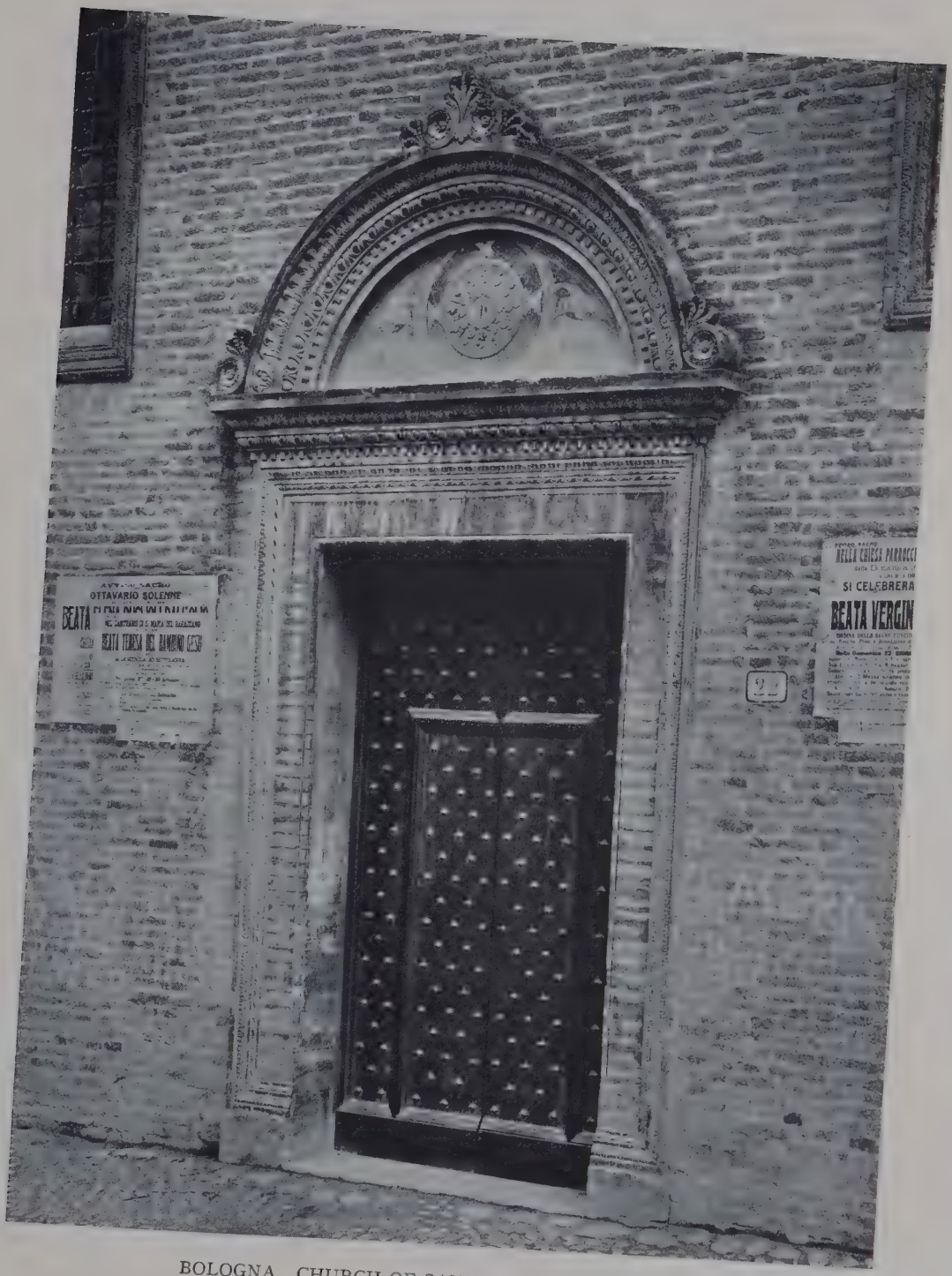
231025

BOLOGNA. SPIRITO SANTO.

Façade of Chapel. Early Renaissance, in brick and terra cotta, dating from about 1500; restored in 1893. The backgrounds of the rondels have been stained a cool deep blue.

CASTELARQUOTO.

Terra cotta architrave of doorway in the Church of San Pietro.



BOLOGNA. CHURCH OF SANTA MARIA DEI ANGELI.
Terra cotta entrance detail.

PIACENZA. CHURCH OF SAN FRANCESCO.

Detail of doorway. The symbolism of the ornament is interesting, expressing as it does the monogram of Christ, the crown of thorns, and the Trinity.

BUSSETO. CHURCH OF SAN BARTOLOMEO.

Detail of ornament of doorway.

FERRARA. CHURCH OF SAN STEFANO.

This Church dates from 1450. It is built of brick with terra cotta cornices, trim and medallions. The medallions are of a red-orange color, beautifully modeled. The center medallion is 12 feet in diameter. The side medallions have their backgrounds painted in blue.

PISTOIA. OSPEDALE DEL CEPPO.

The frieze, representing the seven works of Mercy, is considered by many to be the most beautiful frieze in southern Europe. It consists of seven panels, of which six are visible. Five of these are in glazed polychrome terra cotta, the work of Giovanni della Robbia, Benedetto Buglioni and Santi Buglioni, between the years 1514 and 1525. The panel to the right, of unglazed terra cotta, done by Paladini in 1585, is eloquent of how completely the art of making glazed polychrome terra cotta was lost with the passing of the Robbia family, to be regained only in our own day.

PISTOIA. OSPEDALE DEL CEPPO.

Detail of portico, showing portion of the frieze and medallions executed by Giovanni della Robbia and others, between the years 1514-1525. The building is of terra cotta, stucco and stone.

PISTOIA. OSPEDALE DEL CEPPO.

Detail of frieze and medallions executed in polychrome terra cotta by Giovanni della Robbia and others, about 1525.

PISTOIA. OSPEDALE DEL CEPPO.

Detail of one of the polychrome medallions, the work of Giovanni della Robbia, about 1525.

PISTOIA. OSPEDALE DEL CEPPO.

Medallion of glazed polychrome terra cotta, the work of Giovanni della Robbia, about 1525.

CREMONA.

Detail in red terra cotta over an entrance in the Via Felice Geromini. This archivolt illustrates the achievement of interesting ornamentation by the repeated use of a single small motif. It also illustrates how jointing can be concealed by a judicious location of joint with respect to the modeled ornament of the block.

CREMONA.

Terra cotta entrance detail at No. 1 Via Cortese, dating from about 1450. This detail shows the bold treatment in modeled ornament to which terra cotta readily lends itself, the figures being practically in full relief.

Plate 47

PAVIA. CERTOSA DI PAVIA.

Considered the most beautiful building of the Renaissance in Italy. Begun in 1396, it required about a century for its completion. Its design embraces the use of practically all the available building materials of that day, including much terra cotta.

PAVIA. CERTOSA DI PAVIA.

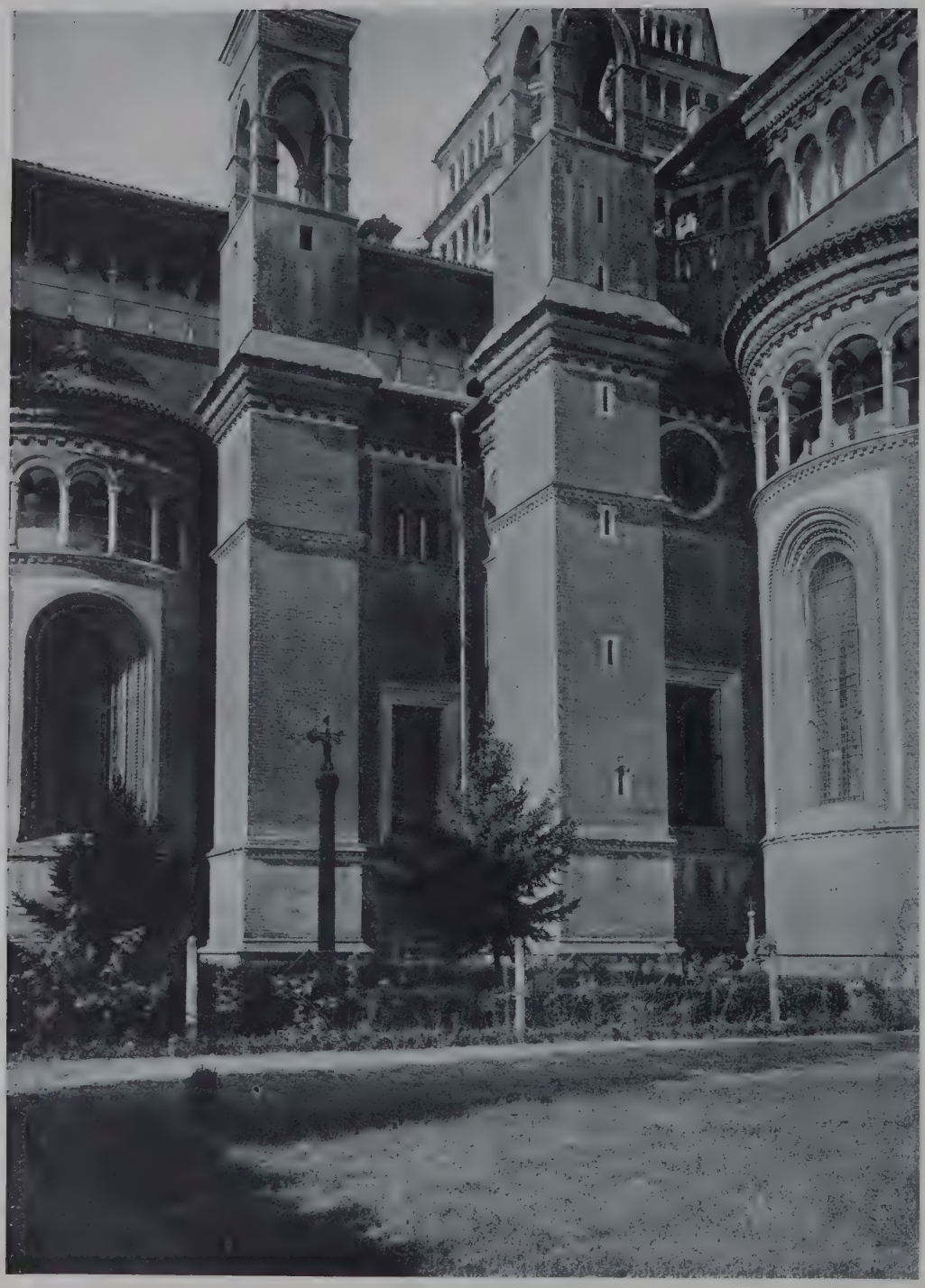
Court of the Fountain. Terra cotta cornices and arches, dating from about 1453. The main building is adorned with cornices in terra cotta similar in detail to those shown in the above illustration.

PAVIA. CERTOSA DI PAVIA.

Detail of the Corte del Capitolo. The columns are of stone, with the capitals, arches, window trim and cornice of terra cotta. The white surfaces have been achieved with stucco, applied to the brick.

PAVIA. CERTOSA DI PAVIA.

Detail of terra cotta window.



PAVIA. CERTOSA DI PAVIA.

Detail of corner showing terra cotta cornices, window trim, and tile roof. The brick work resembles the terra cotta in color and manufacture.

PAVIA. CERTOSA DI PAVIA.

View of the Great Cloister dating from 1453. The terra cotta arches and cornices were designed by A. de Surtis.

Plate 53

PAVIA. CERTOSA DI PAVIA.

Terra cotta detail from the Court of the Fountain. All detail above the stone caps is of red terra cotta of rugged texture. In the statuettes, the decorative archivolts, the bust figures in spandrels and the portrait heads and figurettes in frieze, there is no repetition. Columns and caps are of stone, walls are of plaster.

PAVIA. CERTOSA DI PAVIA.

An excellent example of terra cotta enrichment of the Great Cloister.

Plate 55

PAVIA. CERTOSA DI PAVIA.

Another terra cotta detail of the Small Cloister. The sharpness of detail, preserved through four and a half centuries, is eloquent of the durability of the material.

PAVIA. CERTOSA DI PAVIA.

Detail of terra cotta frieze and cornice of the Small Cloister.

Plate 57

PAVIA. CERTOSA DI PAVIA.

Another terra cotta detail from the Great Cloister.

Plate 58

PAVIA. CERTOSA DI PAVIA.

Enlarged detail of the terra cotta ornamentation from frieze of the Small Cloister. By Raimondi.

Plate 59

PAVIA. CERTOSA DI PAVIA.

Detail of terra cotta modeling, in bold relief, of the Great Cloister, more than four centuries old.

PAVIA. CERTOSA DI PAVIA.

Detail of terra cotta arches and capital of the Small Cloister. These details were designed by R. Raimondi.

PAVIA. CERTOSA DI PAVIA.

Enlarged terra cotta detail of Small Cloister, illustrating the perfect preservation of the modeled ornament after nearly five centuries.

PISTOIA. ENTRANCE OF CATHEDRAL.

The archivolt, soffit and panel over doorway are in glazed polychrome terra cotta by Andrea della Robbia. This is an excellent illustration of the propriety of polychrome in the exterior decoration of an ecclesiastical structure.

PIACENZA. CHIESA CARMELO.

This shows the terra cotta ornamentation of the stone columns flanking the entrance. This use of terra cotta, unusual in Romanesque and Renaissance, was more common in the earlier periods of European civilization, the Greeks having used colored terra cotta to embellish their structural members.

Plate 64

PIACENZA. CHIESA CARMELO.

Detail of terra cotta ornament on the stone columns flanking the entrance. A polychrome effect has been achieved by the use of paint.

BOLOGNA. HOTEL BRUNN.

Detail of terra cotta cornice.

Plate 66

BOLOGNA. CASA CARACCI.

An interesting painted frieze with modeled terra cotta ornament, dating from about 1600.

Plate 67

MILAN. OSPEDALE MAGGIORE.

Municipal Hospital, founded 1456 by Franc Sforza. Designed in the Lombard Transition style, a mixture of Gothic and Renaissance forms, by Antonio Filarete. The façade is entirely of terra cotta and brick and is one of the finest examples of terra cotta to be found in Northern Italy. The statuary and all ornament are in terra cotta. The building is about 935 ft. in length.

MILAN. OSPEDALE MAGGIORE.

Detail of façade. With the exception of the columns, capitals and sills of the lower story, the ornament is entirely of red terra cotta.

MILAN. OSPEDALE MAGGIORE.

Detail of window from main façade, entirely of terra cotta except mullion, sill and corbels, which are of stone. The bambino ornament with grape vines is one of the finest examples of terra cotta remaining from the 15th Century and has been copied into many buildings of later date.

Plate 70

MILAN. OSPEDALE MAGGIORE.

Large detail of terra cotta window architrave.

MILAN. OSPEDALE MAGGIORE.

Detail of a terra cotta window at the rear of the building. While the style is distinctly Gothic, the richness of ornament shows the influence of the Renaissance. The structure dates from the late 15th Century.

MILAN. OSPEDALE MAGGIORE.

View in the main court. Except for columns and capitals all ornamental features are in a light buff terra cotta.

Plate 73

MILAN. OSPEDALE MAGGIORE.

Detail in the main court.

MILAN. OSPEDALE MAGGIORE.
Detail of arcade in main court.

MILAN. OSPEDALE MAGGIORE.

Detail of arcade in main court. All the ornamental detail, except the capitals and columns, is in light buff terra cotta.

MILAN. OSPEDALE MAGGIORE.
Detail of arcade in main court.

NEAR MILAN.

Detail of a villa, formerly part of a cloister. The key, architrave trim, epistyle, cornice and medallion mouldings are of terra cotta, dating from about 1500. The soffits, faciae and spandrels of the arch and the cornice frieze, originally in brick, have been resurfaced in stucco and frescoed. The excellent state of preservation of the terra cotta is noteworthy as is also the comparatively small size of the terra cotta blocks. The ecclesiastical symbolism expressed in the frescoed decoration of the arches is very interesting, representing as it does the monogram of Christ, the four Gospels and Eternity.

NEAR MILAN.

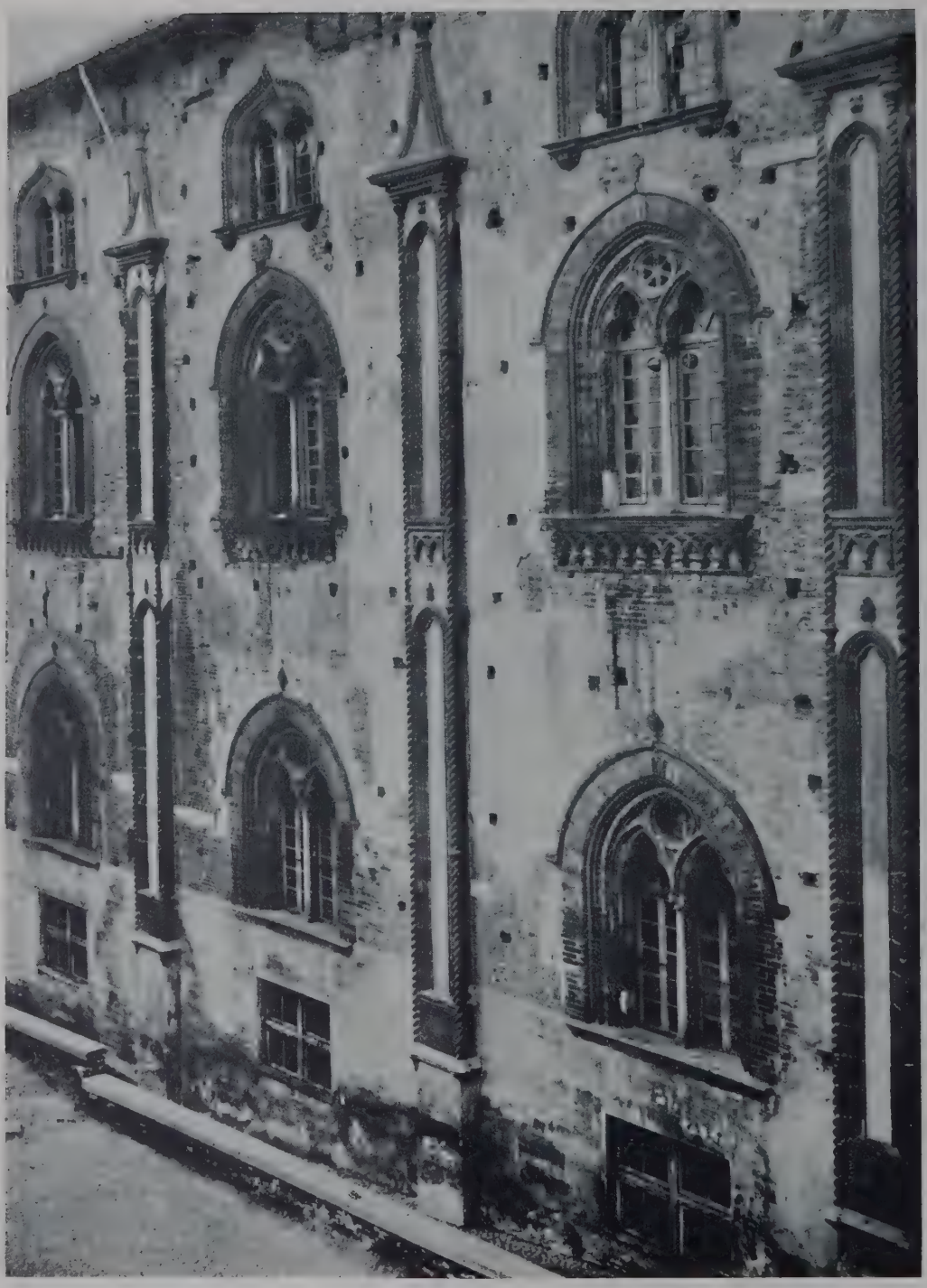
For descriptive details see plate opposite.

NEAR MILAN.

For details see plate 78. The original cloister is depicted in the wall panel.

NEAR MILAN.

For description see plate 78.



VIGEVANO.

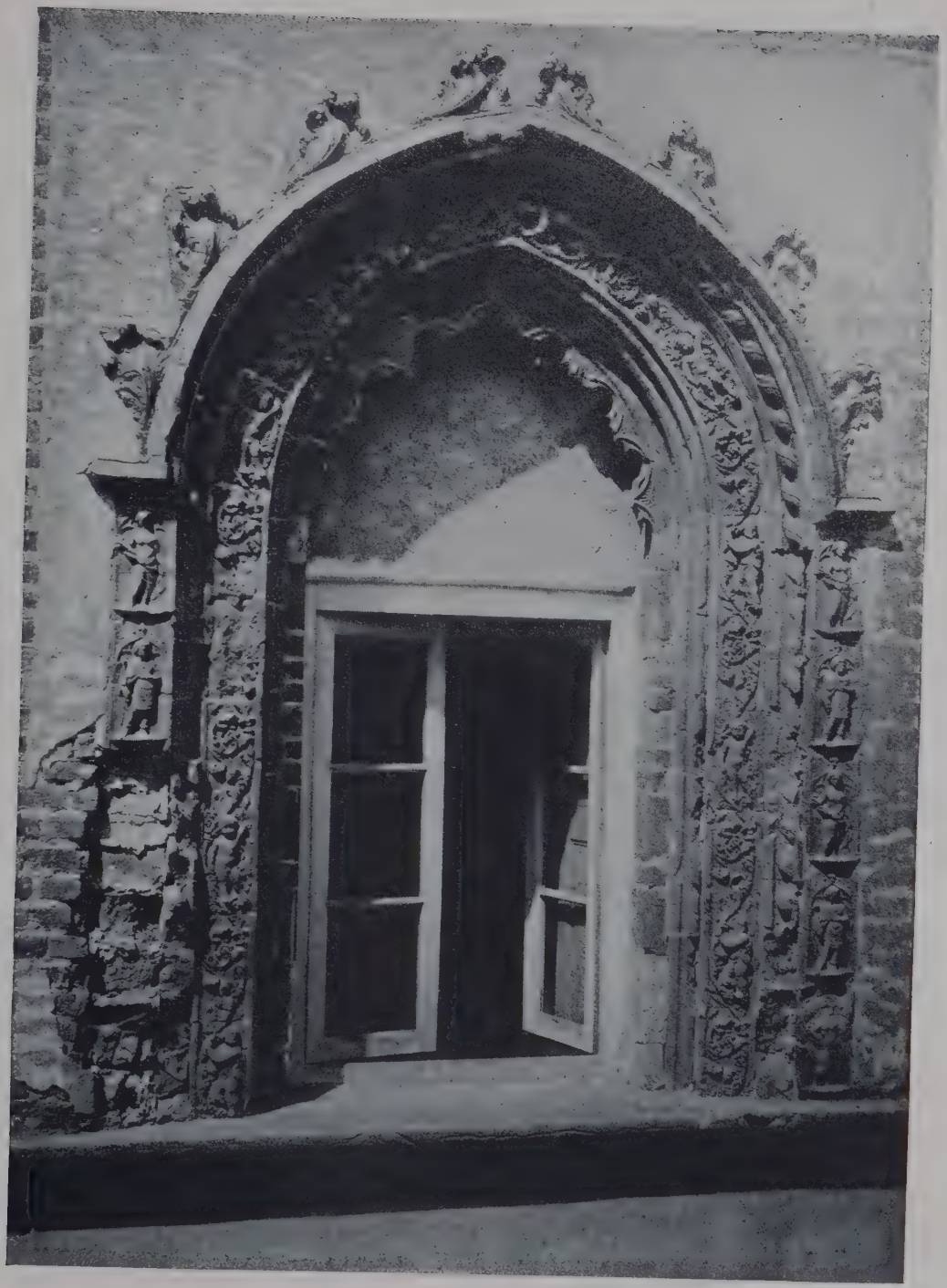
Detail of the Castle, illustrating the use of terra cotta in Gothic by Leonardo da Vinci and Bramante, its designers. Windows and pilasters of terra cotta.

VIGEVANO.

Detail of the Castle, as rebuilt by Bramante and Leonardo da Vinci in 1492. All modeled ornament is in terra cotta, furnishing an authoritative illustration of the applicability of this material as a successful vehicle of Gothic design.

VIGEVANO.

Gothic window in Castle. Architrave and all decorative detail excepting mullion, in terra cotta.



NEAR CASTIGLIONE OLNA.

Terra cotta ornamentation of a Gothic window in a small house, damaged by vandals.

PIACENZA. PALAZZO MUNICIPALE.

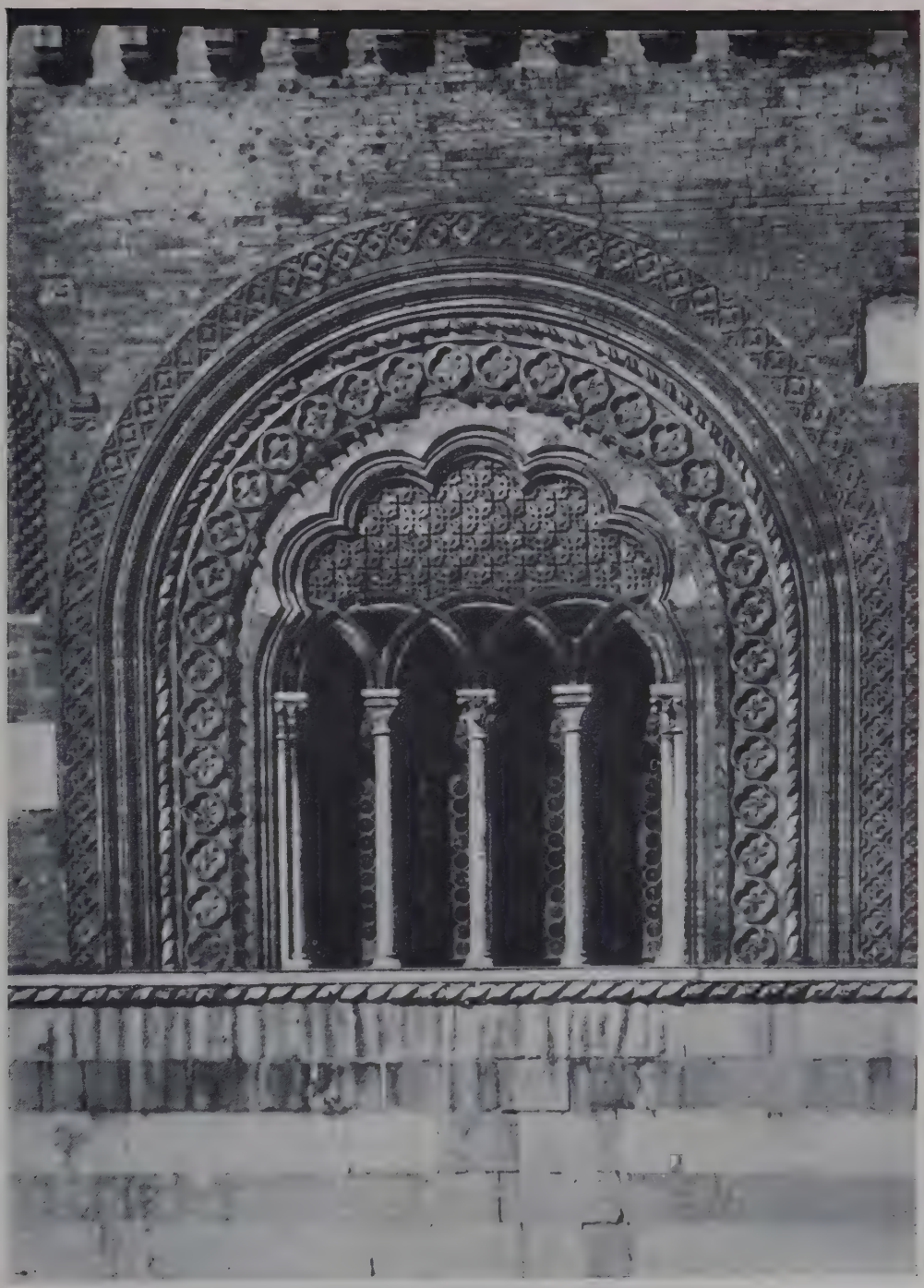
Erected in 1281. The lower portion is of marble, the large windows of terra cotta. This illustrates flat ornament which lends itself effectively to color rendering. After seven hundred years the terra cotta is still in excellent condition.

PIACENZA. PALAZZO MUNICIPALE.

Corner of courtyard. The piers, sill course and mullions are of white marble; the walls and battlements are of brick, with terra cotta ornament.

PIACENZA. PALAZZO MUNICIPALE.

Detail of terra cotta window ornament.



PIACENZA. PALAZZO MUNICIPALE.

Detail of terra cotta window. Small columns are marble.

NEAR MILAN. VILLA MIRABELLO.

General view showing terra cotta window trim with stucco decorations. The stucco surfaces around the windows are painted in bright colors.

Plate 90

NEAR MILAN. VILLA MIRABELLO.

Trim of red terra cotta. The roof is of terra cotta tile.

NEAR MILAN. VILLA MIRABELLO.

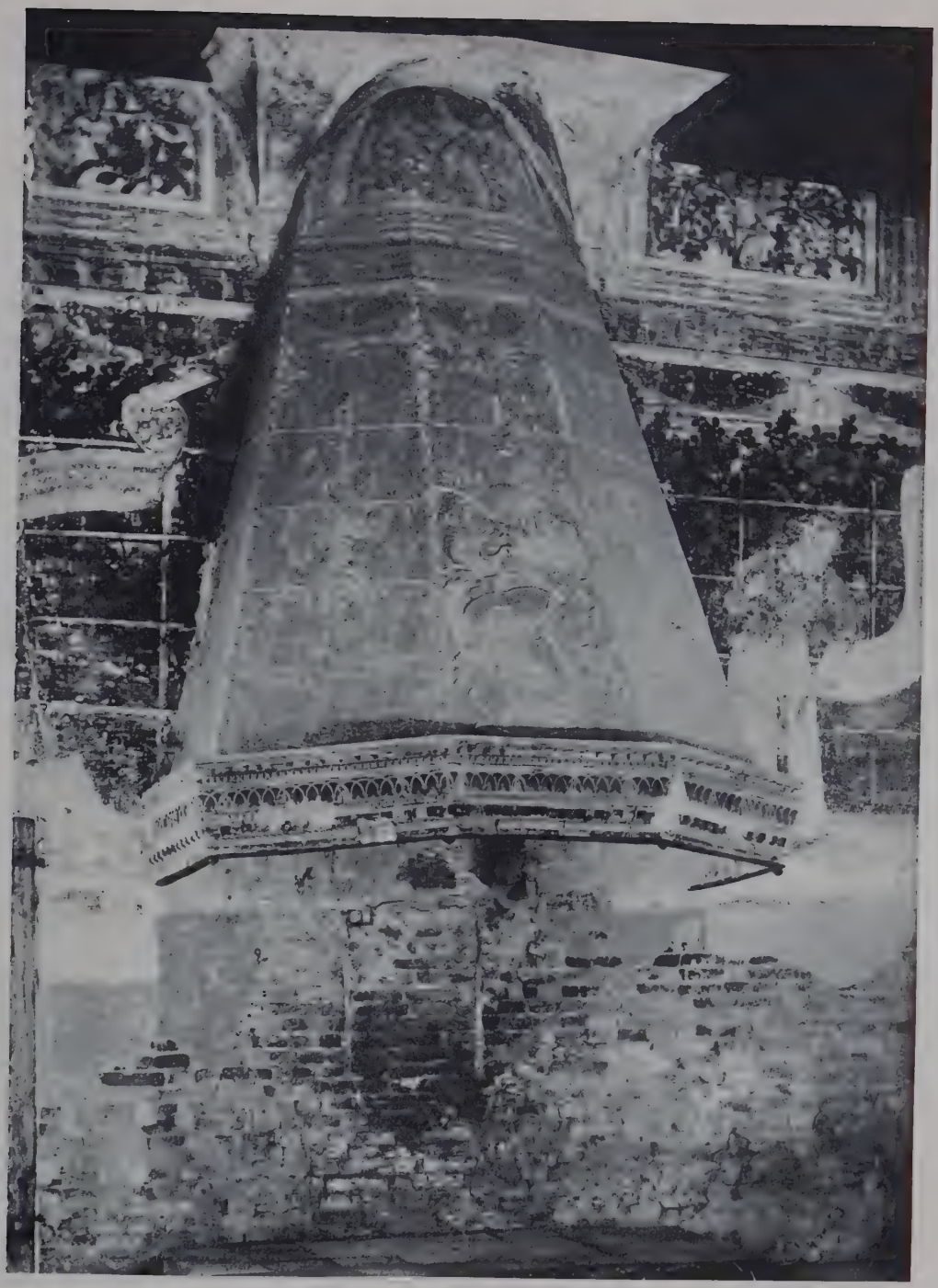
View of courtyard. The decorations of the spandrel and of the areas about the windows are frescoes on stucco, and carry a suggestion of a pleasing exterior effect which might be duplicated with the use of more permanent materials than plaster and paint.

NEAR MILAN. VILLA MIRABELLO.

Detail of courtyard.

NEAR MILAN. VILLA MIRABELLO.

A terra cotta fireplace, built about 1500. The entire structure is of red terra cotta, from floor to ceiling. The upper part of the fireplace above the shelf has been plastered and painted.



FERRARA. CASTLE ROMEI.

Fireplace hood constructed entirely of terra cotta, dating from the 14th Century. The upper part of the hood (above the ornamental band) has a thin coat of plaster with painted decorations, very beautiful but very much worn. The hood is supported with a wrought iron band.

LODI.

Corner of the courtyard of the Ospedale. The cornice, frieze and archivolts are in terra cotta, dating from the early 16th Century. The columns are stone.

LODI.

Terra cotta detail in the courtyard of the Ospedale.

NEAR PAVIA.

Remnant of cloister, dating from 1467, adjoining the Church of San Lanfranco. The cornice, archivolts and spandrel plaques are of terra cotta, the columns and capitals of stone.

NEAR PAVIA.

Detail of the terra cotta ornament of an ancient cloister, adjoining the Church of San Lanfranco.

NEAR PAVIA. CHURCH OF SAN LANFRANCO.

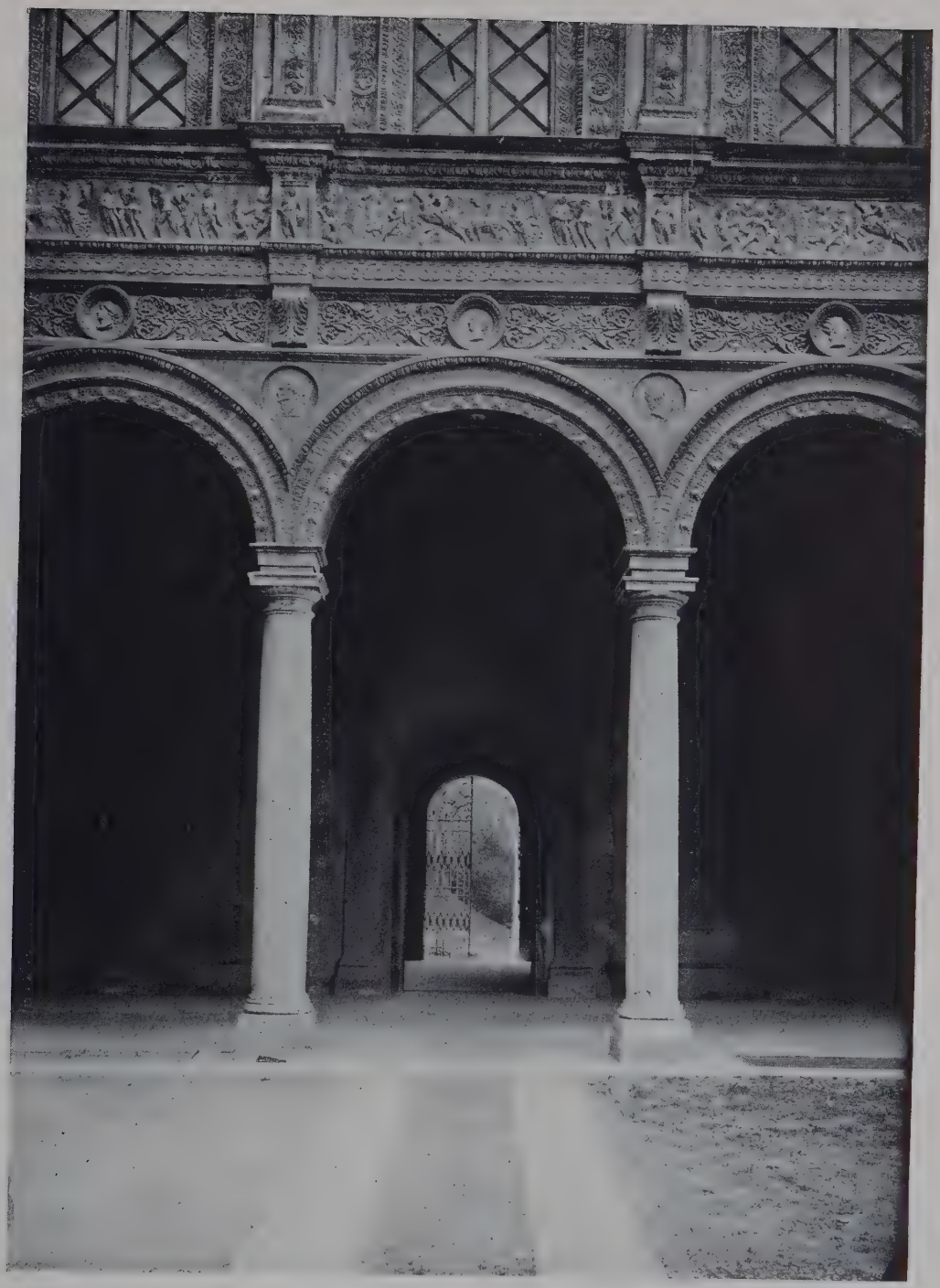
Terra cotta corbel in cloister wall, dating from 1467.

NEAR MILAN.

A panel in red terra cotta found in the courtyard of a suburban villa.

CREMONA. PALAZZO STANGA.

In the courtyard. The façade is of the early Renaissance, illustrating a pleasing effect achieved with a lavish use of terra cotta, the modeling of which serves to show its plastic possibilities, from the most delicate detail to the boldest relief.



CREMONA. PALAZZO STANGA.

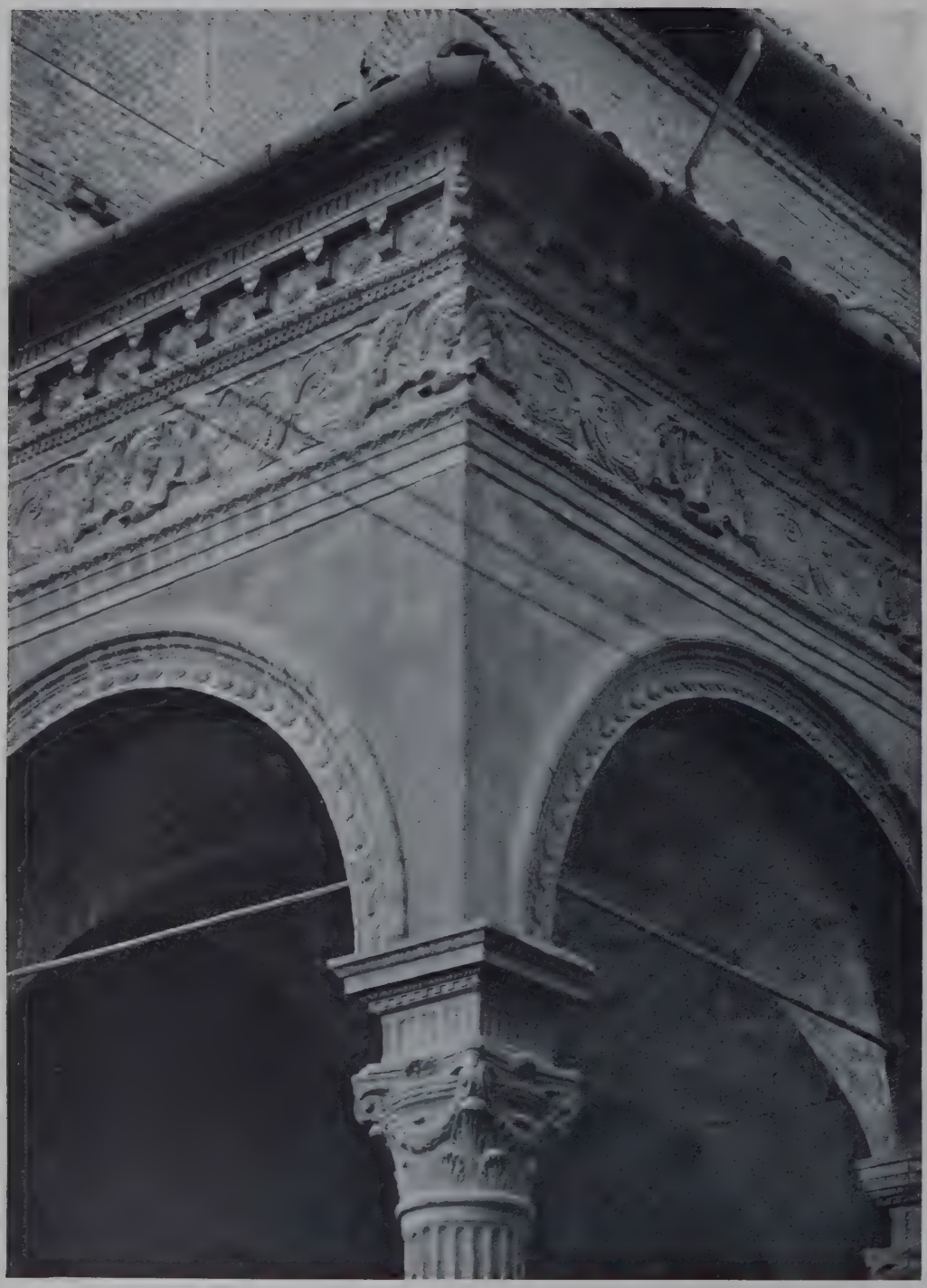
Detail of terra cotta archivolts and frieze in the courtyard.

CREMONA. PALAZZO STANGA.

Detail of terra cotta archivolts and frieze in the courtyard.

BOLOGNA.

Arcade adjoining the Church of San Giacomo, dating from the earliest period of Italian Renaissance. The cornice, frieze and arches are in terra cotta.



BOLOGNA.

Terra cotta detail of the arcade adjoining the Church of San Giacomo.

BOLOGNA.

Terra cotta detail of the arcade adjoining the Church of San Giacomo.

MILAN. CHURCH OF SAN ANTONIO.

Part of the ancient cloister.

Plate 108

MILAN. CHURCH OF SAN ANTONIO.

Detail of terra cotta cornice and arches of the ancient cloister.

MILAN. CASTELLO SFORZESCO.

Detail of the courtyard.

MILAN. CASTELLO SFORZESCO.

The courtyard.

Plate III

MILAN. CASTELLO SFORZESCO.

A Gothic window in brick and terra cotta dating from about 1450.

MILAN. CASTELLO SFORZESCO.

A Gothic window in brick and terra cotta.

BOLOGNA. CHURCH OF THE CORPUS DOMINI.

Erected by St. Catherine Vigri in 1456. Restored in 1478-81. The entrance is dark red terra cotta.

BOLOGNA. CHURCH OF THE CORPUS DOMINI.

Terra cotta pediment over main entrance.

Plate 115

BOLOGNA. CHURCH OF THE CORPUS DOMINI.

Terra cotta entrance detail.

Plate 116

BOLOGNA. CHURCH OF THE CORPUS DOMINI.

Terra cotta ornament of the main entrance.

Plate 117

BOLOGNA. CHURCH OF THE CORPUS DOMINI.

Terra cotta cornice and capitals.

Plate 118

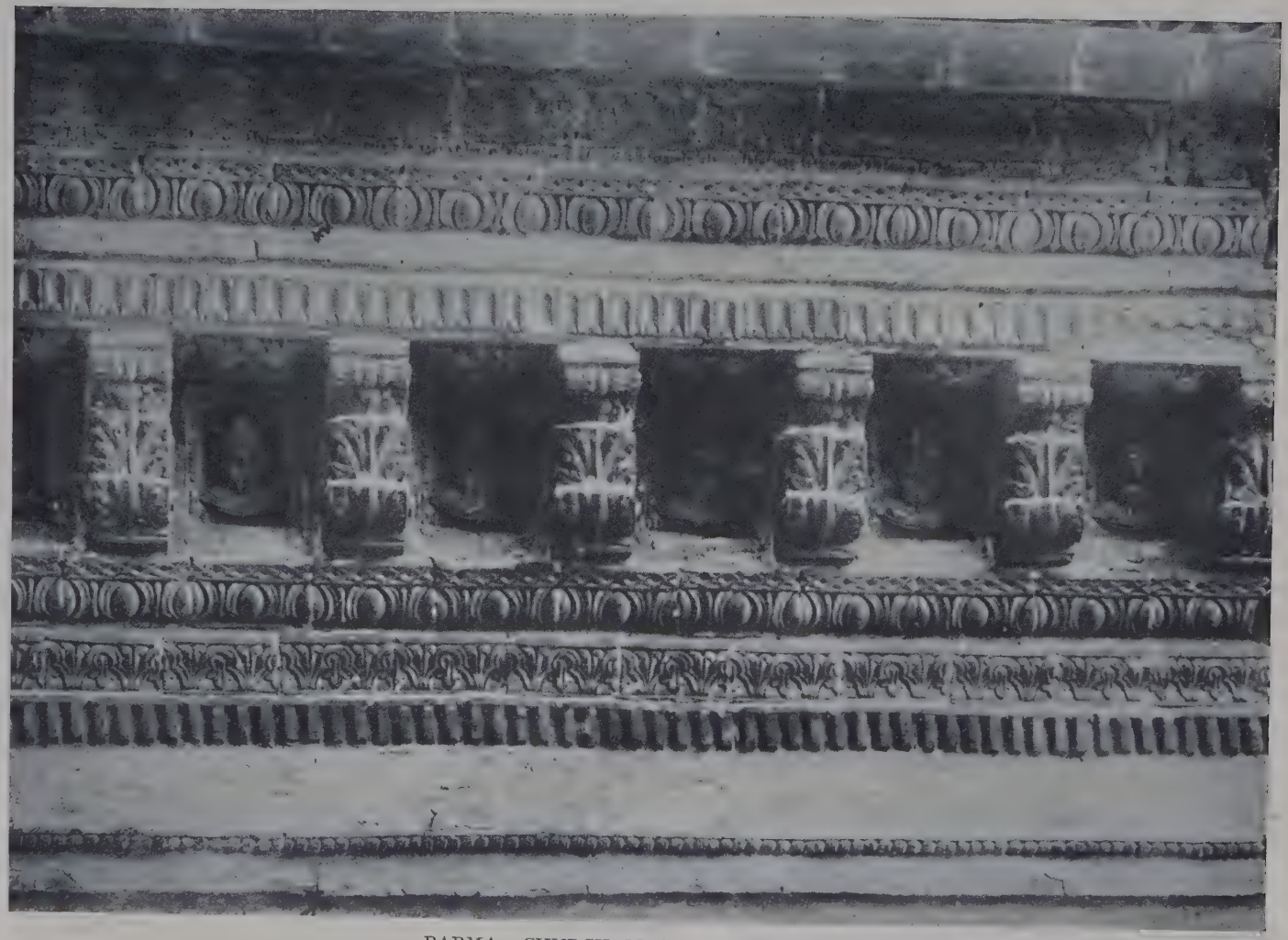
BOLOGNA. CHURCH OF THE CORPUS DOMINI.

An interesting terra cotta panel over one of the entrances, done in the 15th Century.

MODERNA. CHURCH OF SAN PIETRO.

Terra cotta frieze, cornice and window.

Plate 120



PARMA. CHURCH OF SAN GIOVANNI.

Detail of cornice, dating from 1510. The terra cotta has received a thin coating of cement or whitewash.

Plate 121

NEAR MILAN. CASCINA BICOCCA.

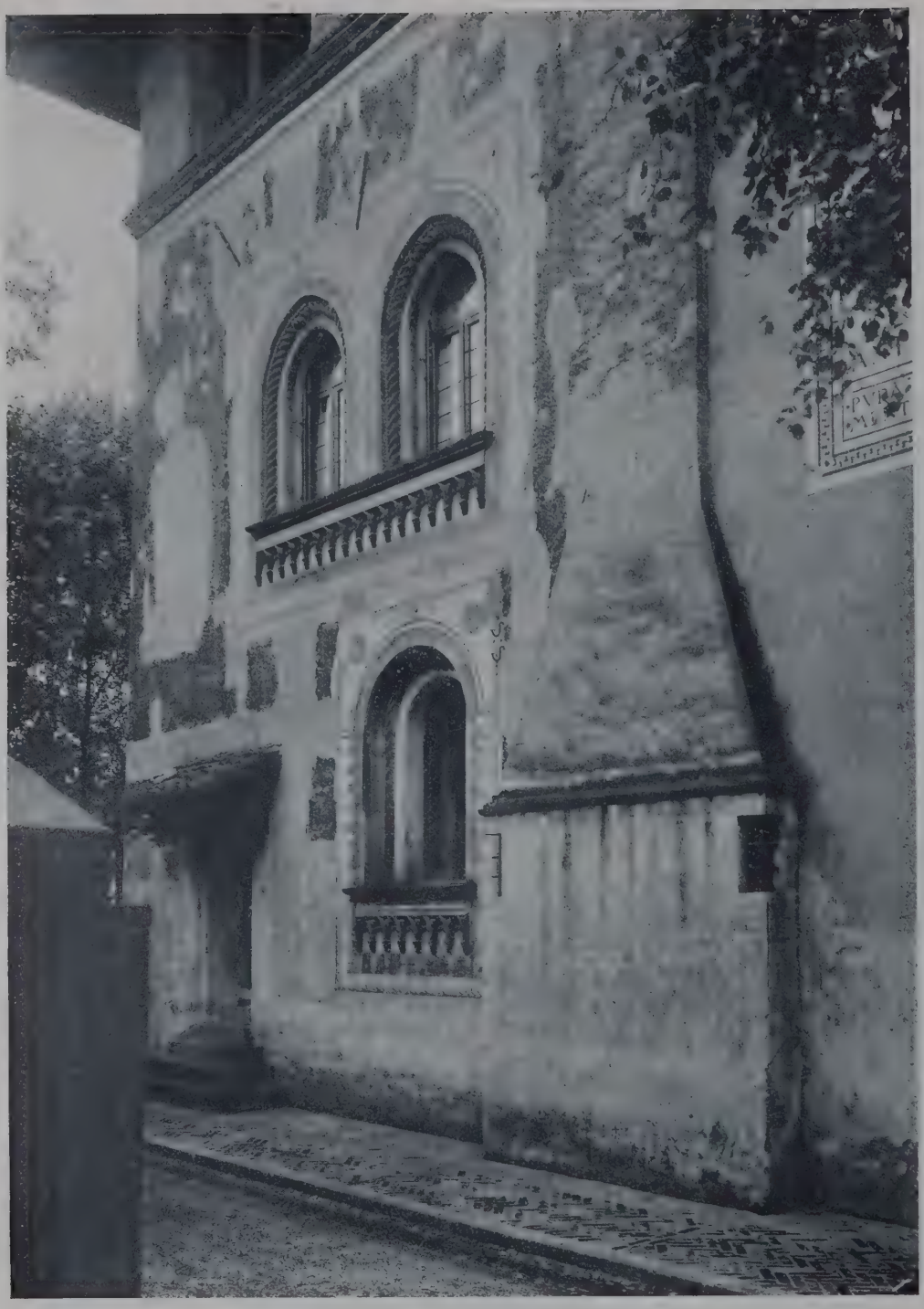
Rear view, taken from the yard.

Plate 122

NEAR MILAN. CASCINA BICOCCA.

A part of the main façade, illustrating the pleasing decorative effect achieved with terra cotta and frescoes.

Plate 123



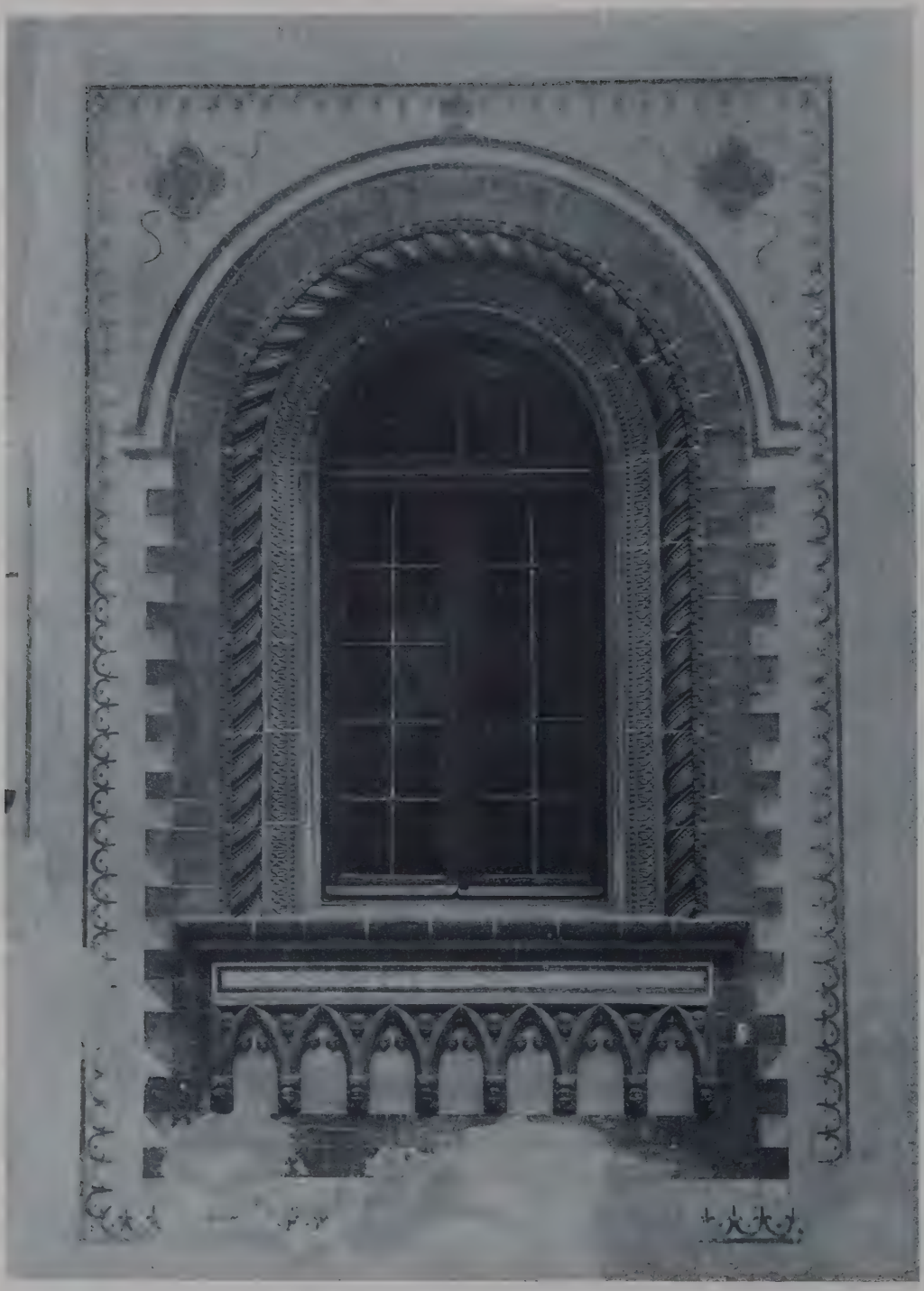
NEAR MILAN. CASCINA BICOCCA.

The walls are of stucco with painted decorations around the windows. The trim and string courses are of terra cotta.

NEAR MILAN. CASCINA BICOCCA.

A view from the garden.

Plate 125



NEAR MILAN. CASCINA BICOCCA.

The effect of projecting brickwork around the outside of the terra cotta trim is achieved with paint on the stucco, as is also the ornamental border.

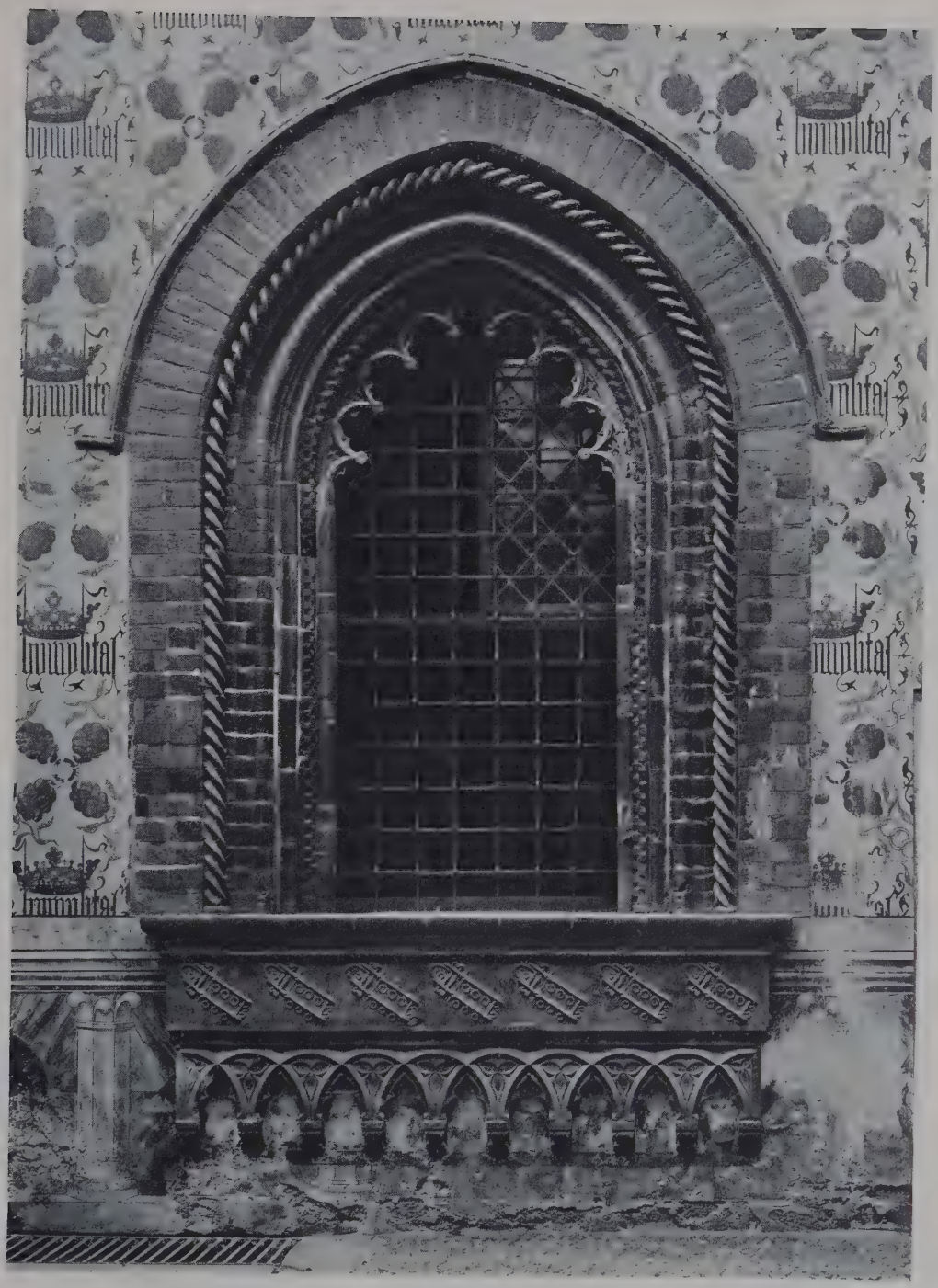
SAN GIMIGNANO. PA LAZZO BORGHERESI.

Detail of terra cotta windows. The mullions are of stone.

Plate 127

MILAN. PALAZZO CASA BORROMEO.

In the courtyard. The motif in the decorative wall treatment is taken from the coat of arms of the House of Lombard, and illustrates an effect which can readily be obtained in terra cotta ashlar by low relief modeling or by the use of polychrome.



MILAN. PALAZZO CASA BORROMEO.

A Gothic window.

CREMONA. PALAZZO COMUNALE.

A Gothic structure, begun in 1206, on which enrichment has been achieved by a liberal use of terra cotta.

Plate 130

CREMONA. THE PALAZZO COMUNALE.
Part of the main façade.

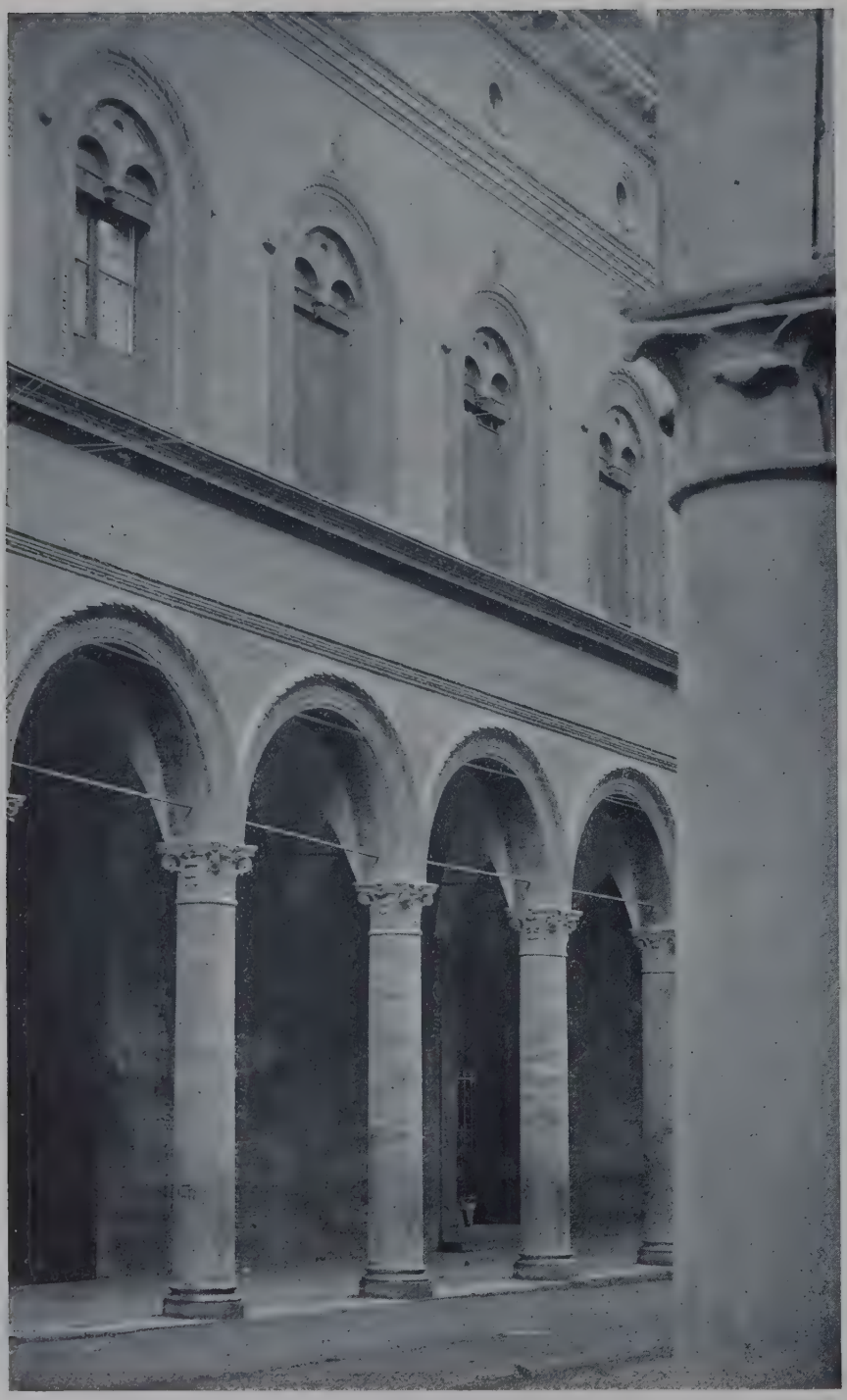
Plate 131

CREMA. CHURCH OF SANTA MARIA DELLA CROCE.

Built about 1490 by Giovanni Battagio and others, under the influence of Bramante, and later remodelled. An interesting composition in brick, terra cotta, stone and stucco. The excellent condition of the terra cotta tracery in the pierced panels is noteworthy. These formed part of the original structure.

CREMA. CHURCH OF SANTA MARIA DELLA CROCE.

Portion of dome. The terra cotta panels are noteworthy.



BOLOGNA. PALAZZO PALLAVICINI.

A part of the arcade in terra cotta and brick.

Plate 134

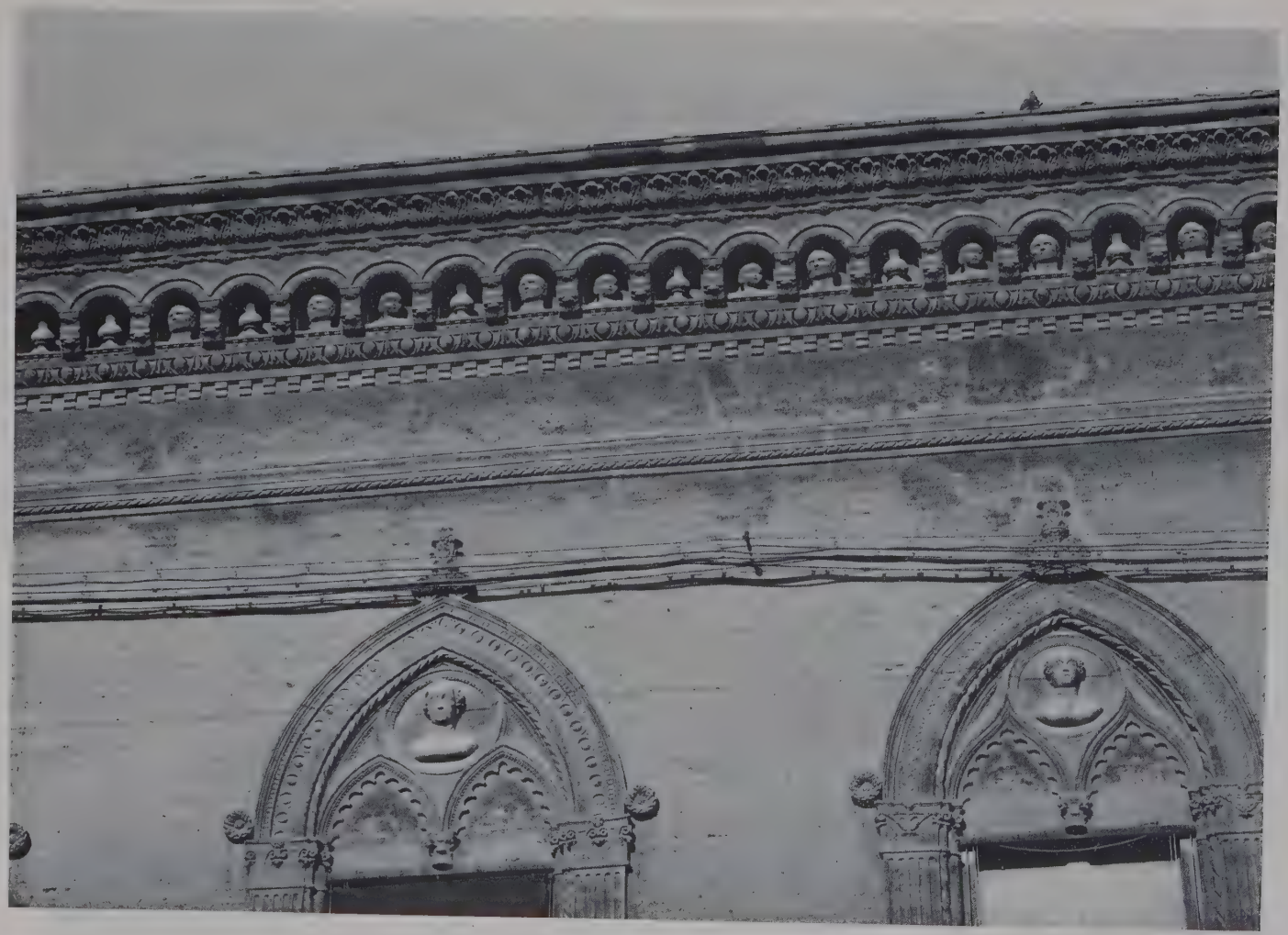
BOLOGNA. PALAZZO PALLAVICINI.

Detail of terra cotta ornament.

BOLOGNA. PALAZZO ON VIA SANTO STEFANO.

A simple architectural composition of large wall surfaces relieved by terra cotta ornament.

Plate 136



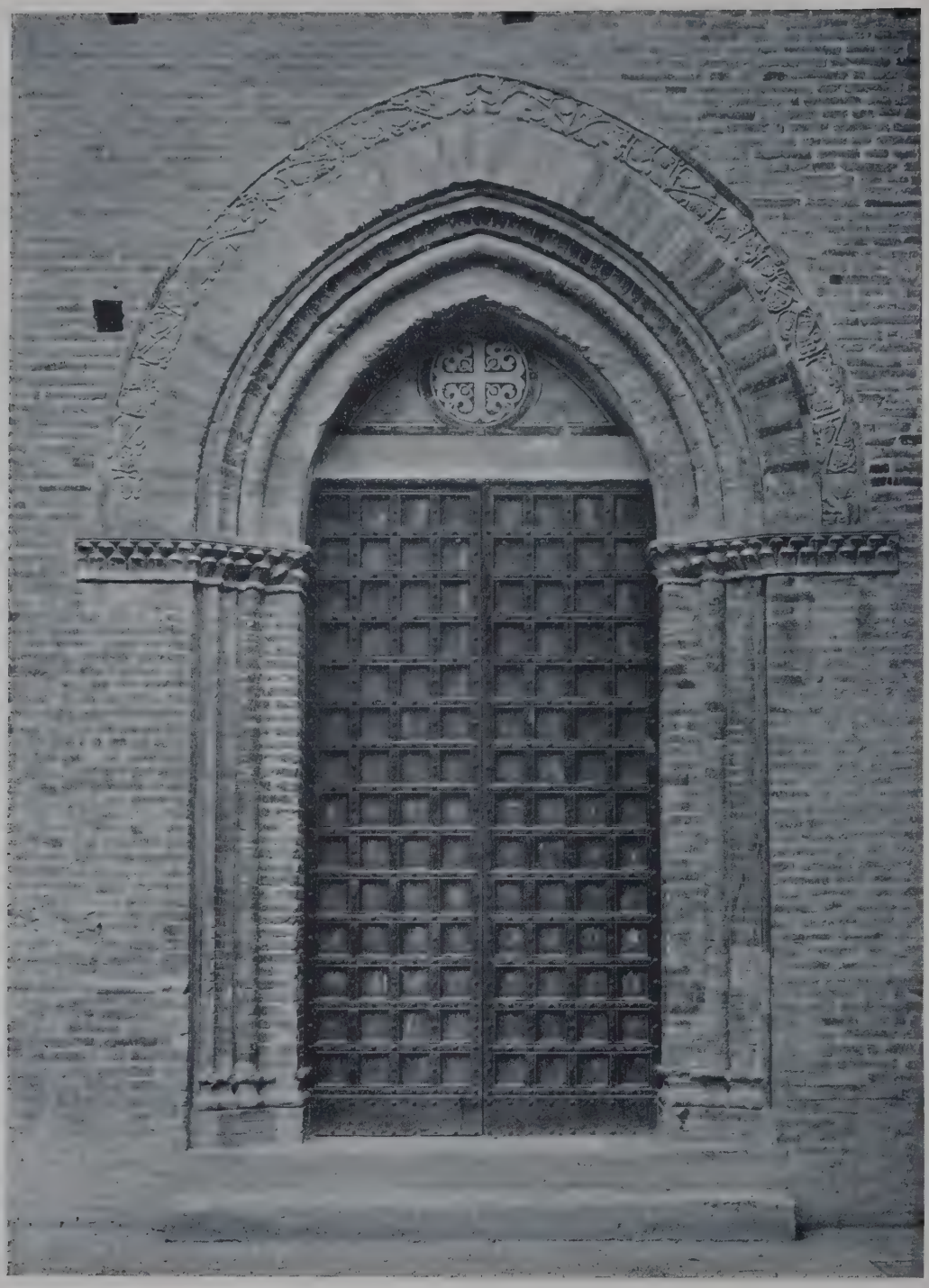
BOLOGNA. PALAZZO ON VIA SANTO STEFANO.

The effect of depth is achieved with the deeply recessed niches.

BOLOGNA. CHURCH OF SAN FRANCESCO.

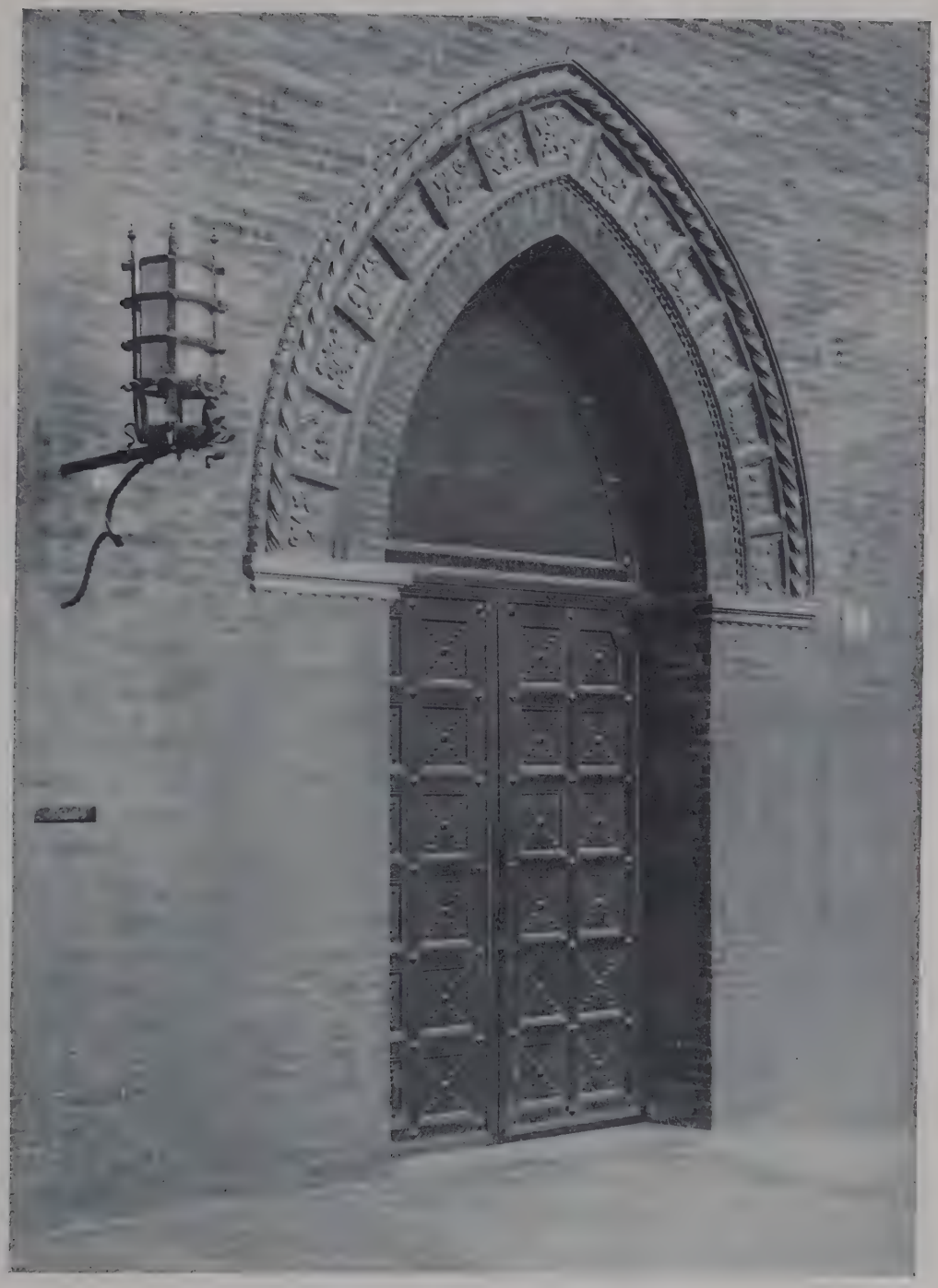
This building was begun by Marco da Brescia about 1236-63. The tower at the left is of red brick and terra cotta, by Antino di Vincenzo.

BOLOGNA. CHURCH OF SAN FRANCESCO.
The cornice, frieze and window tracery are of terra cotta dating from 1405.



BOLOGNA. CHURCH OF SAN FRANCESCO.

One of the Gothic doorways in brick and terra cotta, dating from 1405.



BOLOGNA. PALAZZO ANTICO DE MERCANTI.

Entrance door in brick and terra cotta.

Plate 141

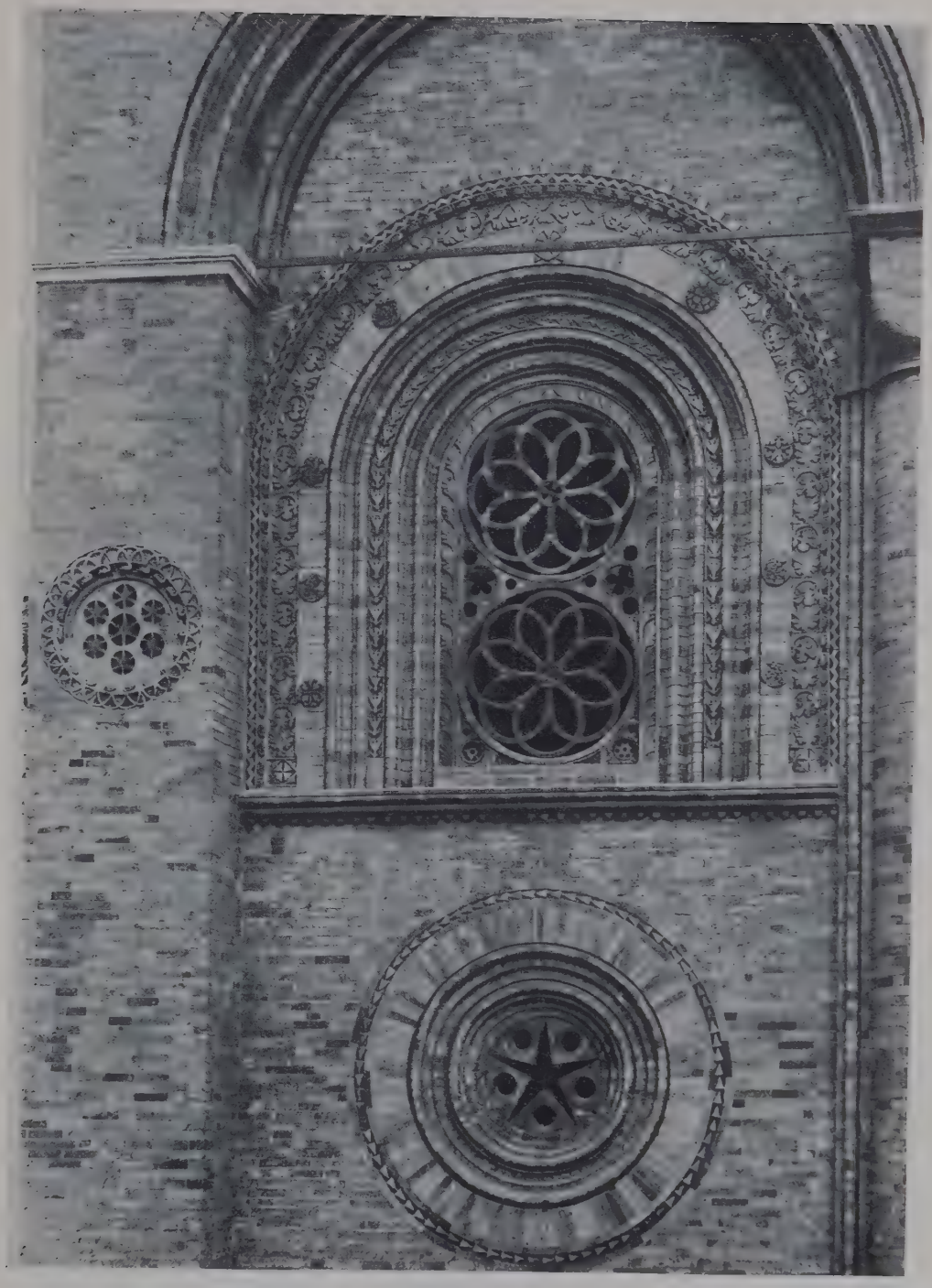
NEAR MILAN. CHIARAVALLE MILANESE.

Cistercian Church, built by St. Bernard of Clairvaux, and dedicated in 1221. Church and tower are built of brick, with terra cotta and stone trim. Color contrast in the cornices is obtained by the use of painted stucco.

NEAR MILAN. CHIARAVALLE MILANESE.
Detail of Cistercian Church, shown on plate 142.

CREMA.

Detail of terra cotta ornament of the Cathedral, dating from the 13th Century.



CREMA.

Detail of terra cotta ornament of the Cathedral, dating from the 13th Century.

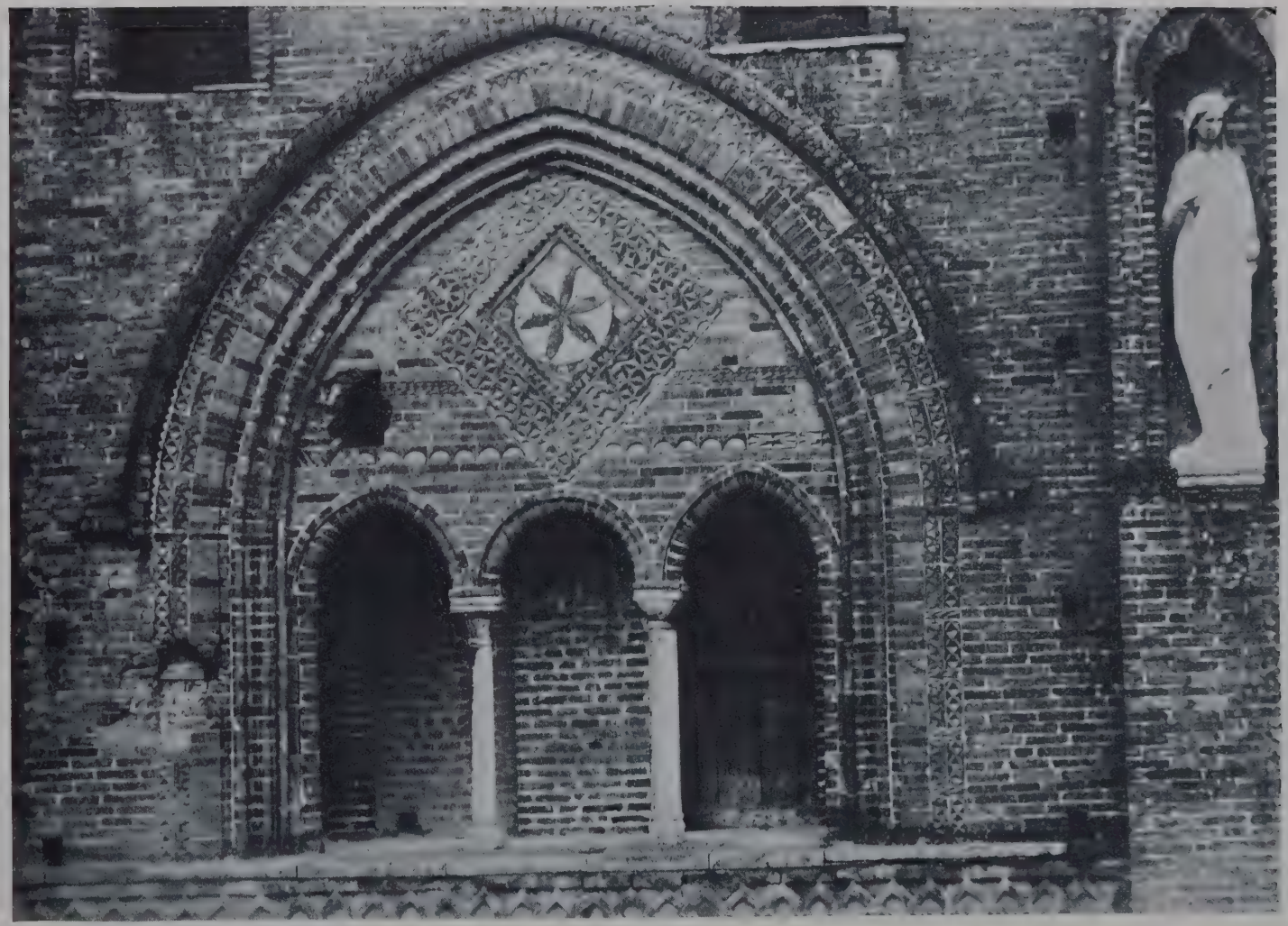
CREMA.

Detail of terra cotta ornament of the Cathedral, dating from the 13th Century.

Plate 146

CREMA.

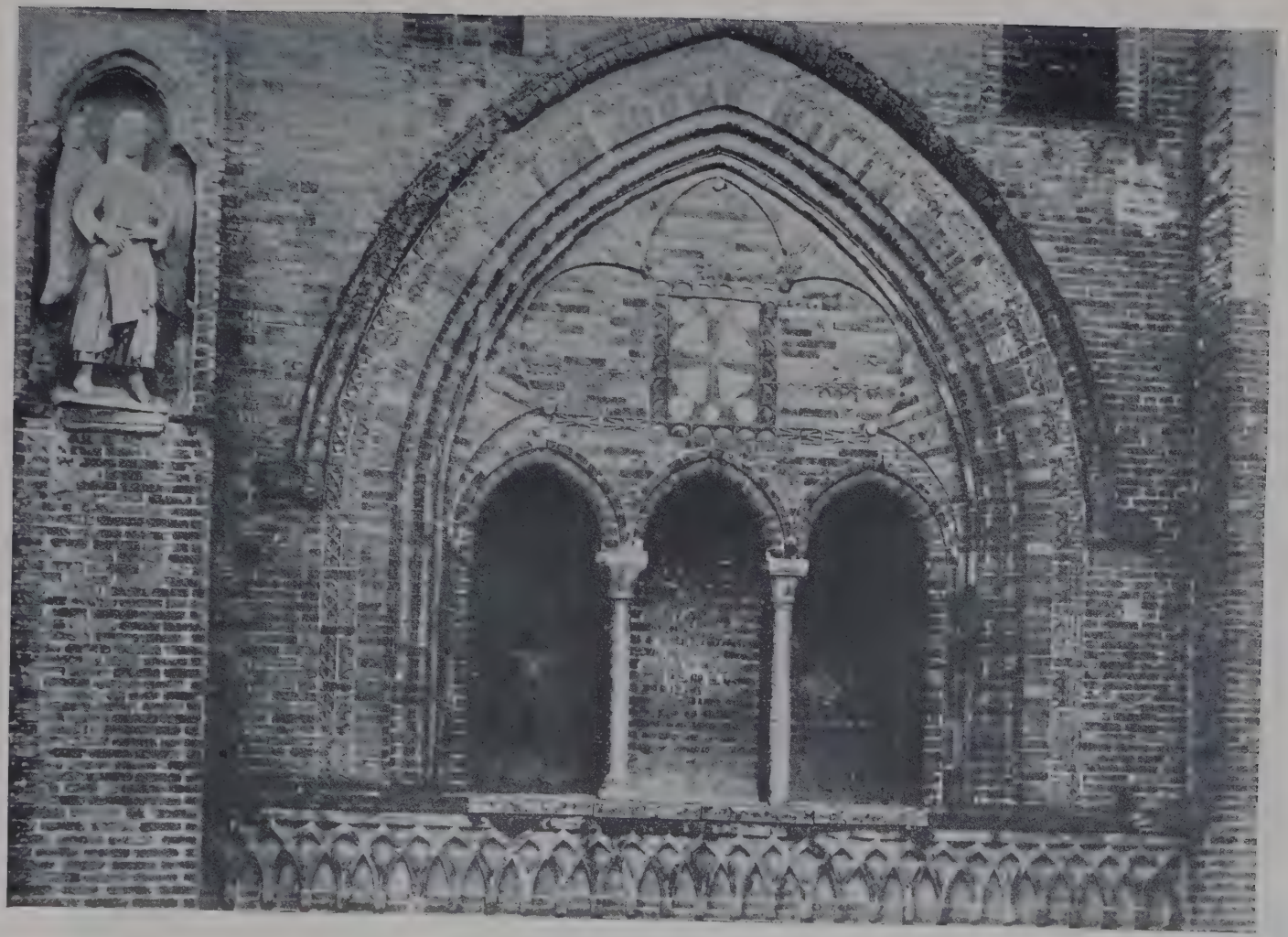
Detail of terra cotta ornament of the Cathedral, dating from the 13th Century.



CREMONA.

A Gothic detail of the 13th Century Cathedral.

Plate 148



CREMONA.

A Gothic detail of the 13th Century Cathedral.

Plate 149

CREMONA.

An interesting Gothic detail of the 13th Century Cathedral.

CREMONA. PALAZZO GIURECONSULTI.

Detail of Gothic window in brick and terra cotta.

PAVIA.

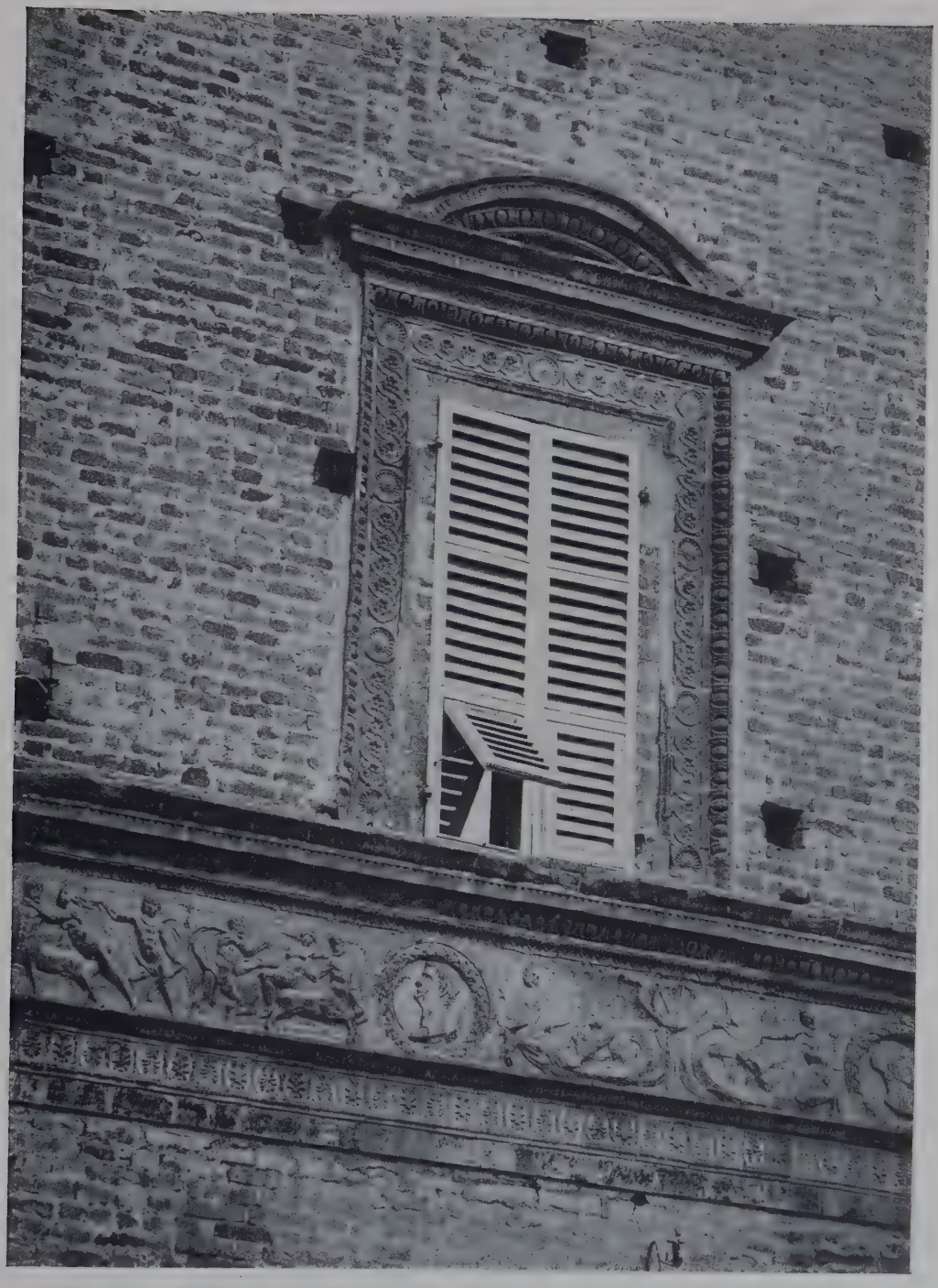
Detail in court opposite the Church of Santa Maria del Carmine.

PAVIA. PALAZZO ORLANDI.

Modeled ornament in terra cotta after Bramante, dating from about 1500.

PIACENZA. PALAZZO DEI TRIBUNALE.

Terra cotta window trim in the main façade dating from 1484. Designed by Giovanni Battagio.



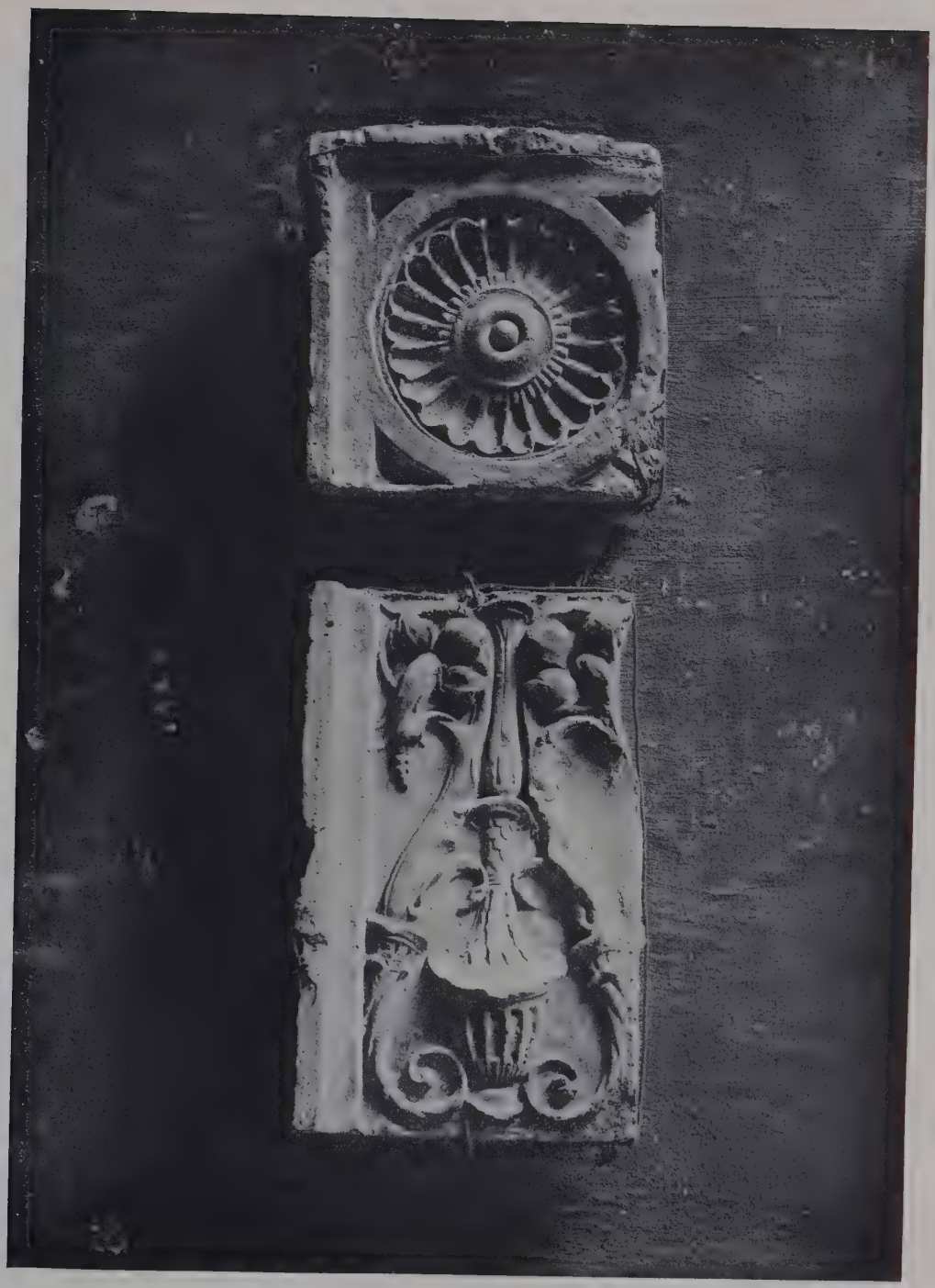
PIACENZA. PALAZZO DEI TRIBUNALE.

Terra cotta frieze and window trim by Giovanni Battagio.

PIACENZA. PALAZZO DEI TRIBUNALE.

Detail of terra cotta frieze.

Plate 156

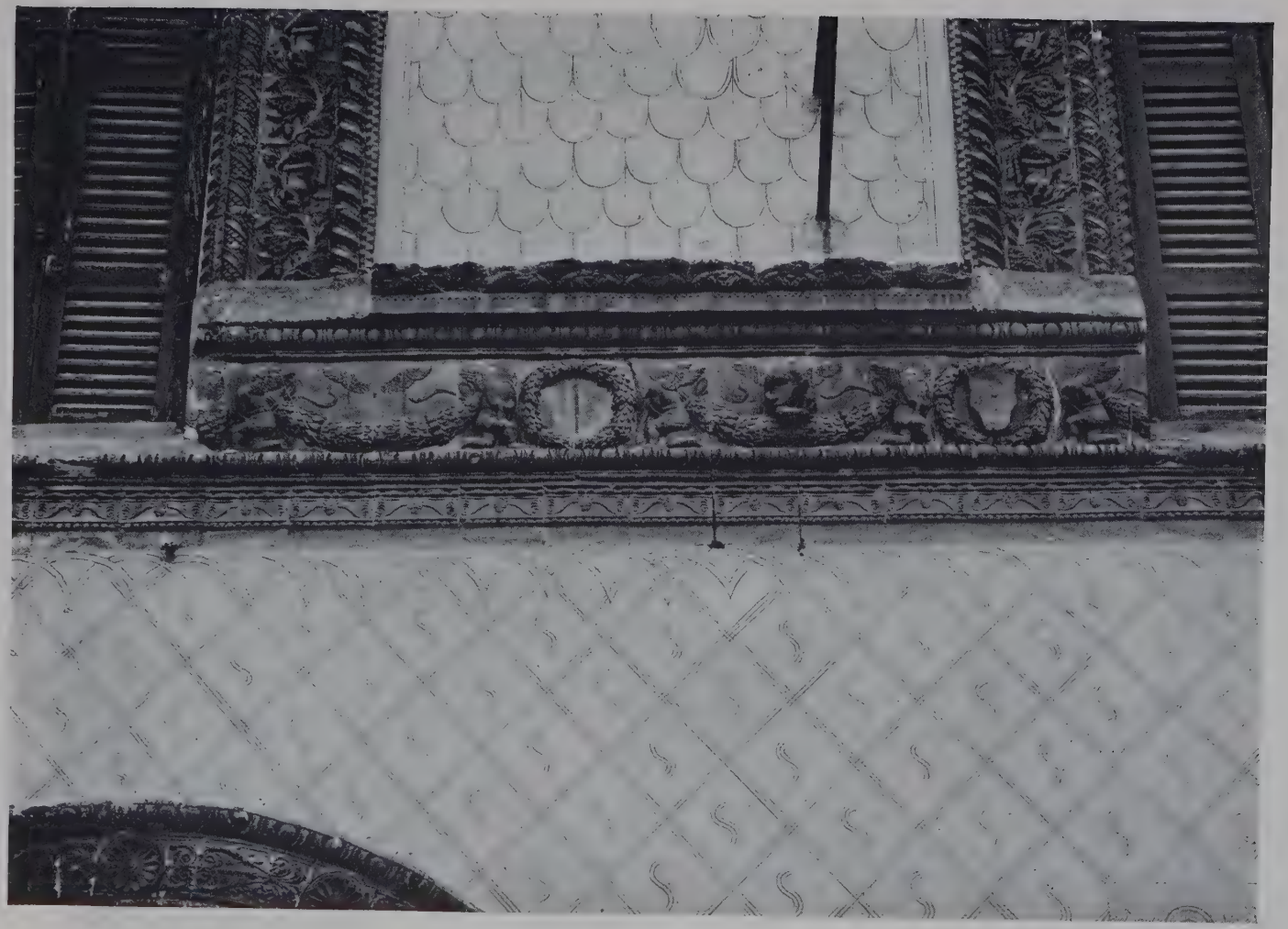


PIACENZA.

Small pieces of terra cotta from the Palazzo dei Tribunale, on exhibition at the local museum.

SONCINO. PALAZZO VIALA.

Façade showing terra cotta frieze and window trim dating from 1450.

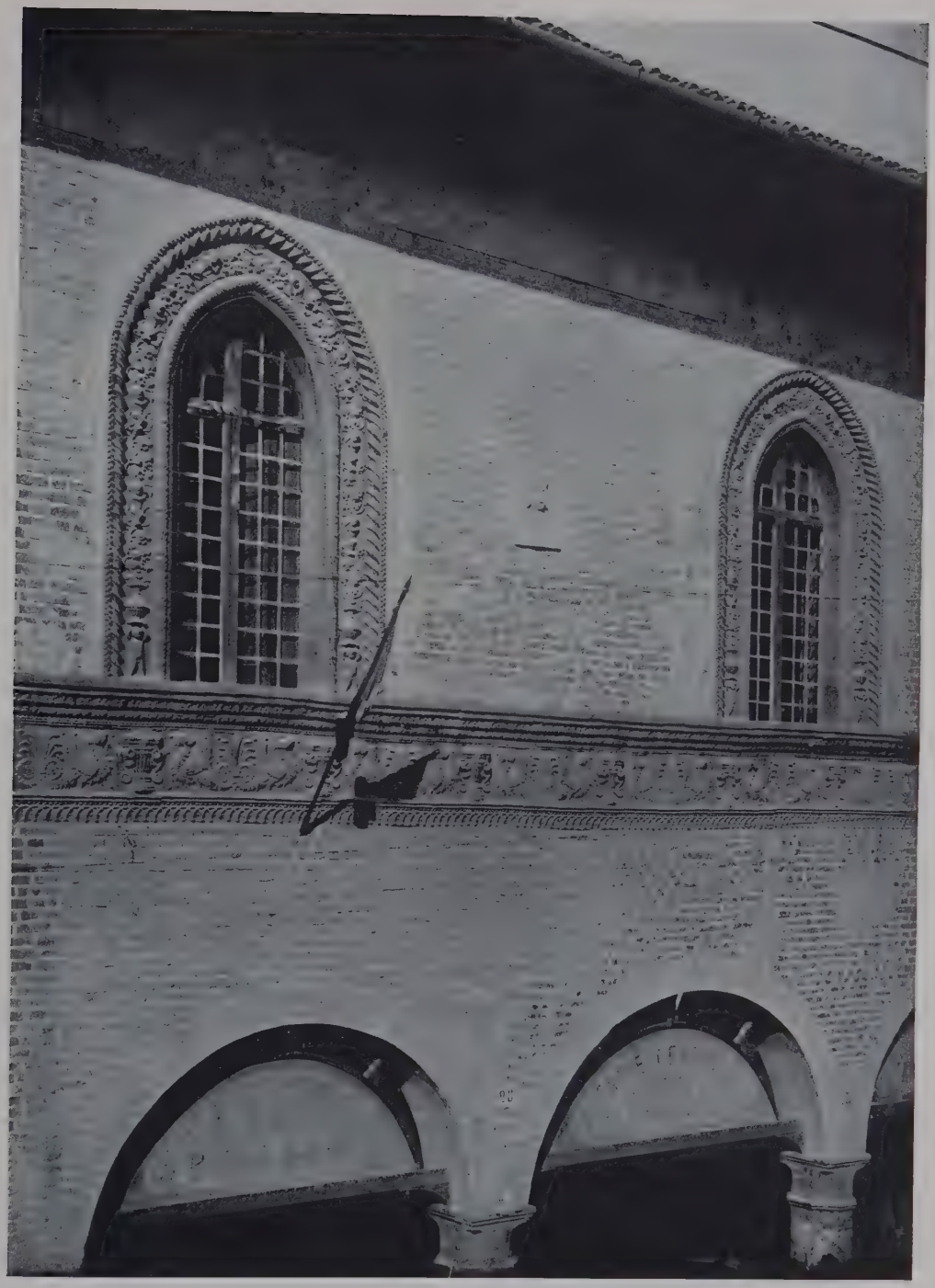


SONCINO. PALAZZO VIALA.
Detail of terra cotta ornament.

Plate 159

SONCINO. PALAZZO VIALA.

Detail of first story frieze and window trim, dating from 1430. The frieze originally extended across the window opening; the composition was partly destroyed through the relocating of the window by the cutting away of the frieze and the removal of part of the Gothic tracery. The rich architrave ornament is accomplished by the use of only two block patterns, rendered right and left and alternately repeated. The design painted on the stucco carries an interesting suggestion for the decorative treatment of terra cotta ashlar, either in very low relief or by subtle color contrast.



BUSSETO. PALAZZO COMUNALE.

Terra cotta frieze and window trim in early Renaissance.

BUSSETO. PALAZZO DELLA ROCCA.

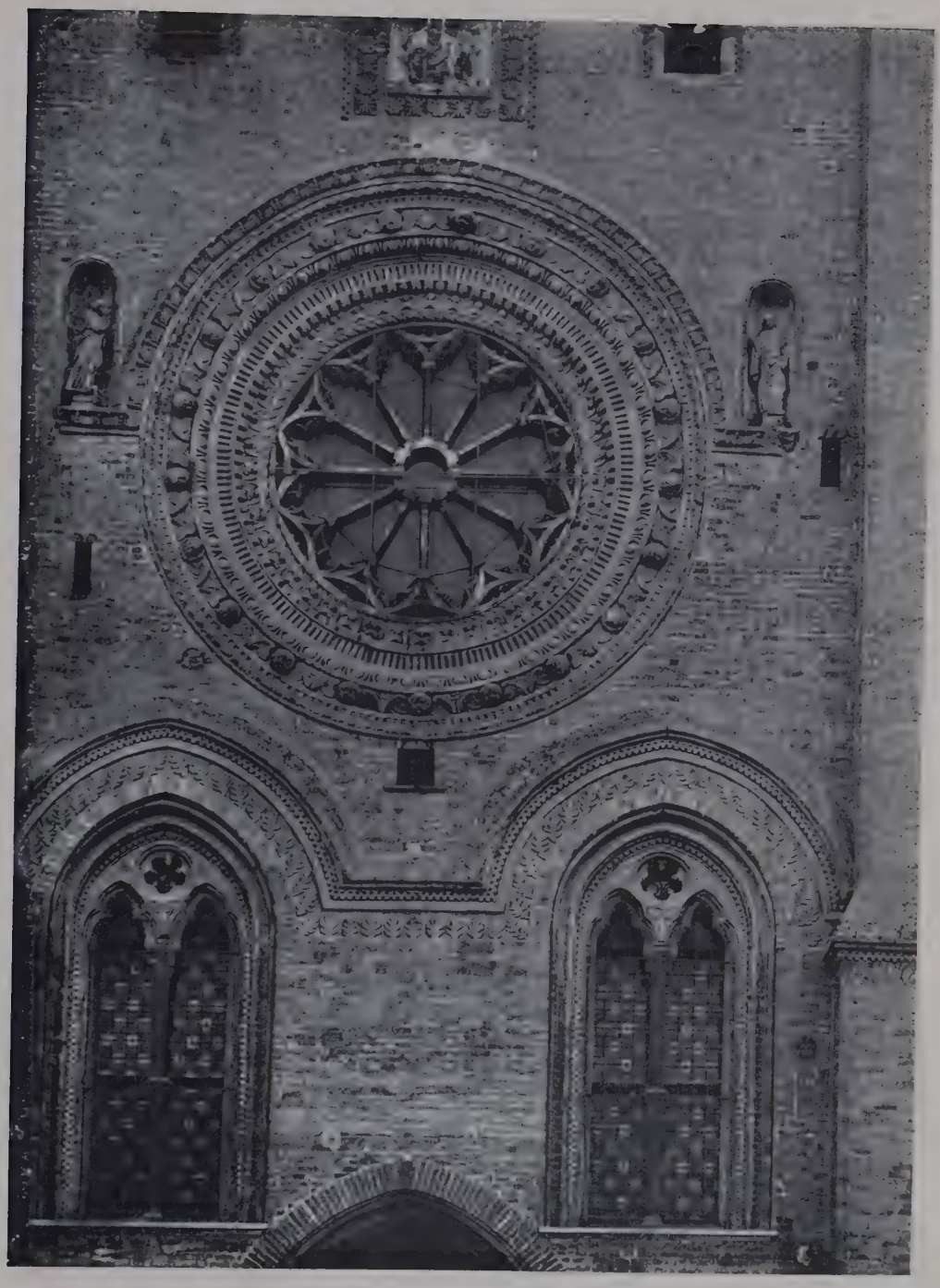
Detail of window. A blending of Gothic and Renaissance. The principal ornamentation of the architrave above the urns is accomplished by the repeated use of only two blocks, right and left being identical, illustrating an important principle of economy in terra cotta design.

BUSSETO. PALAZZO DELLA ROCCA.

The work of the mason has been so well done that the jointing of the terra cotta almost defies detection. The free standing pendant is remarkable in the large size of its pieces, in comparison with the sizes usually employed in this period.

PAVIA. SANTA MARIA DEL CARMINE.

The ornamental details, excepting the mullions of the Gothic windows, are in terra cotta, dating from 1390.



PAVIA. SANTA MARIA DEL CARMINE.

An excellent illustration of the permanence of burned clay is furnished by the rose window, where the minutest detail of the wings of the cherubs is plainly visible after a lapse of over five centuries.

PAVIA. SANTA MARIA DEL CARMINE.

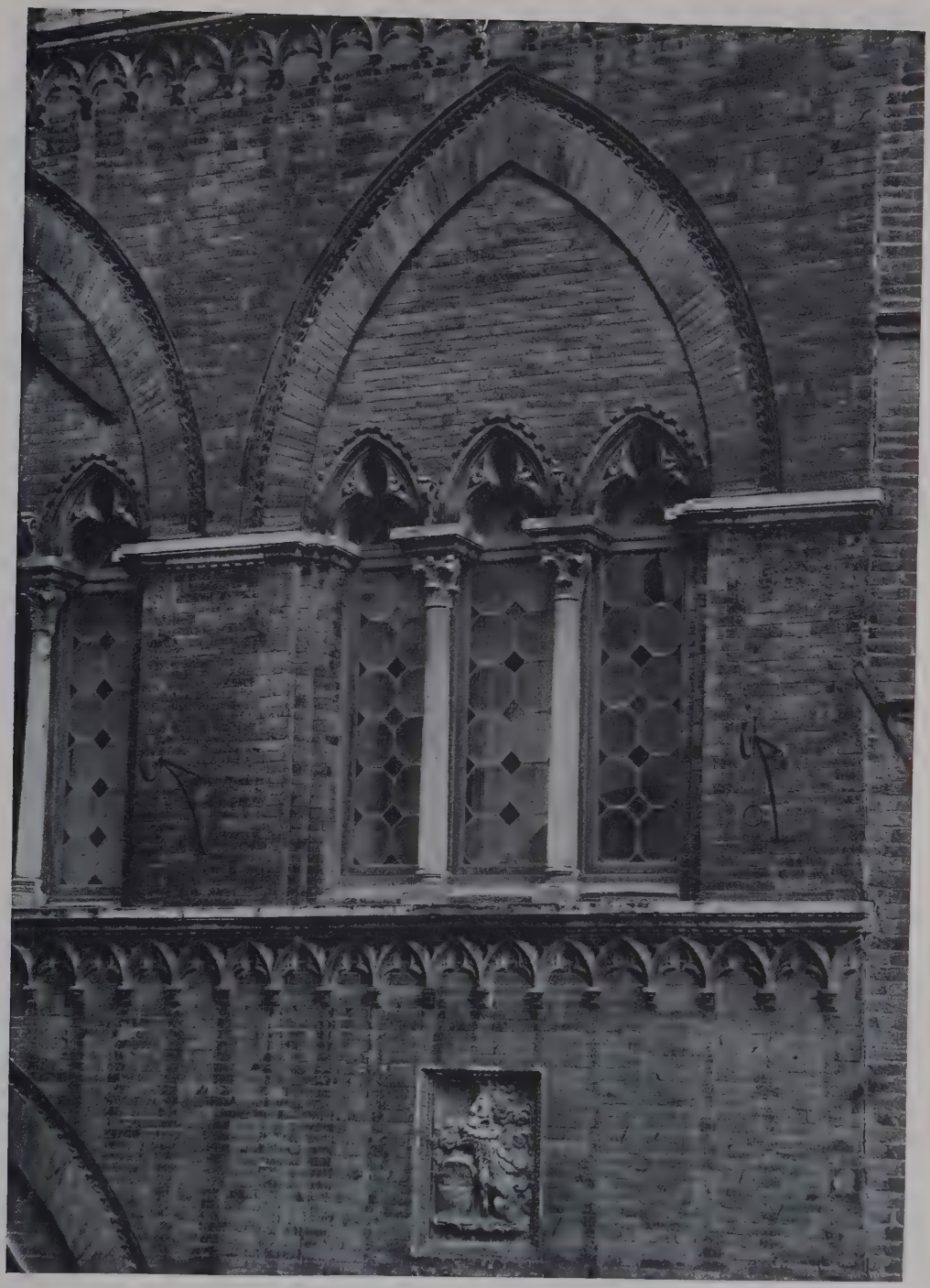
The label mold carries an excellent illustration of the use of Christian symbolism in modeled design, as does the spandrel above the mullion, the Trinity being denoted by the trefoil, the monogram of Christ by the diagonal cross, and the Redemption by the vertical cross.

MONZA. CATHEDRAL OF SAN GIOVANNI.

In the passage leading to the side entrance of the Cathedral. The trim of the three Gothic windows above and also the rectangular frame of the lower window are in red terra cotta dating from about 1400.

SIENA. PALAZZO COMUNALE.

A portion of the main façade. An interesting composition in stone, brick and terra cotta.

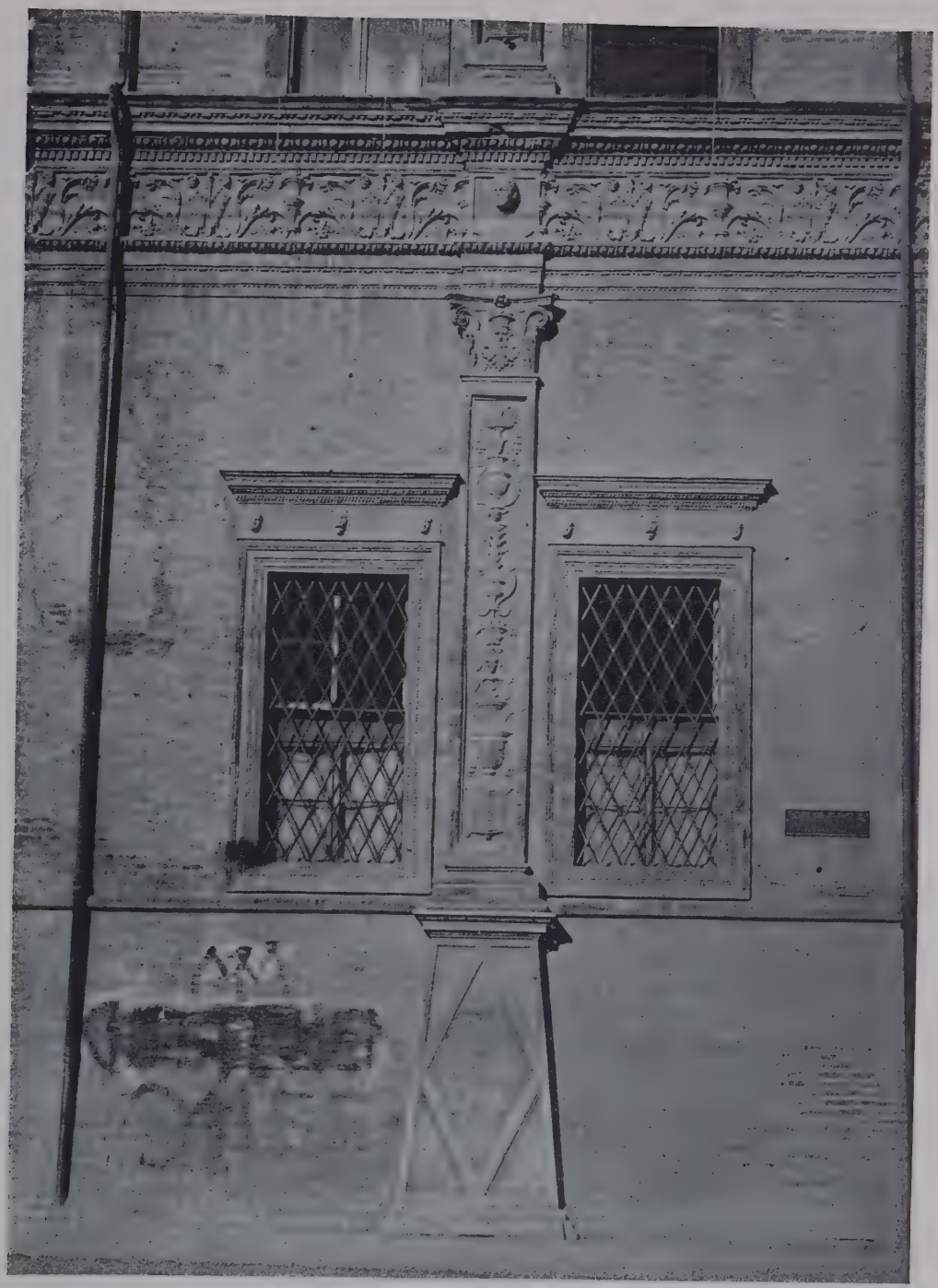


SIENA. PALAZZO COMUNALE.

A good example of Gothic ornament rendered in terra cotta.

SIENA. PALAZZO COMUNALE.

Detail of terra cotta window in court. Columns of stone.



FERRARA. PALAZZO ROVERELLA.

Detail of terra cotta ornament, executed in 1508.

PARMA.

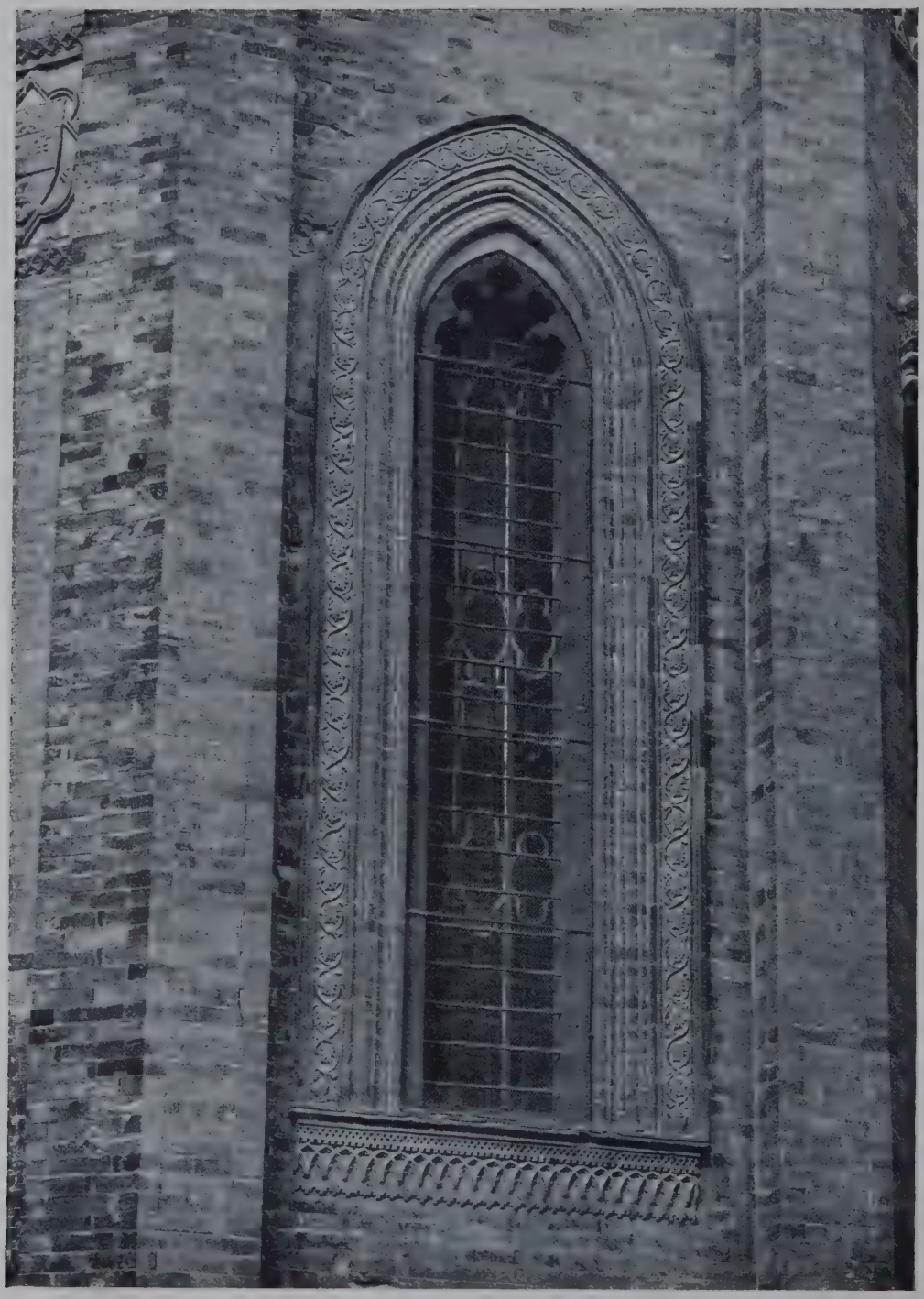
Terra cotta ornamentation of a small chapel at the side of the Cathedral.

Plate 172

PARMA.

Terra cotta ornament on small Chapel at side of Cathedral.

Plate 173



PARMA.

Gothic window in small chapel at the side of the Cathedral.

CREMONA.

Terra cotta window details from the Cathedral, erected in the 12th Century.

Plate 175

CREMONA. THE CAMPANILE.

This structure, nearly four hundred feet high, was erected between the years 1261 and 1284. It is of brick, with marble and terra cotta trim.

MILAN.

The Campanile of San Gottardo, built by Pecorari about 1330.

CREMONA. PALAZZO MONTE PIETA.

Detail in courtyard. The friezes, columns, archivolts and window trim are of red terra cotta. The decorative treatment of the columns serves the double purpose of enriching the beauty of these details and effectively concealing the joints.

CREMONA. PALAZZO MONTE PIETA.

Corner in the courtyard.

CREMONA. PALAZZO MONTE PIETA.

Detail in courtyard in red terra cotta and stucco.

BOLOGNA. PALAZZO COMUNALE.
Detail of three terra cotta windows

BOLOGNA. CHURCH OF SAN GIACOMO.

Terra cotta cornice details.

Plate 182

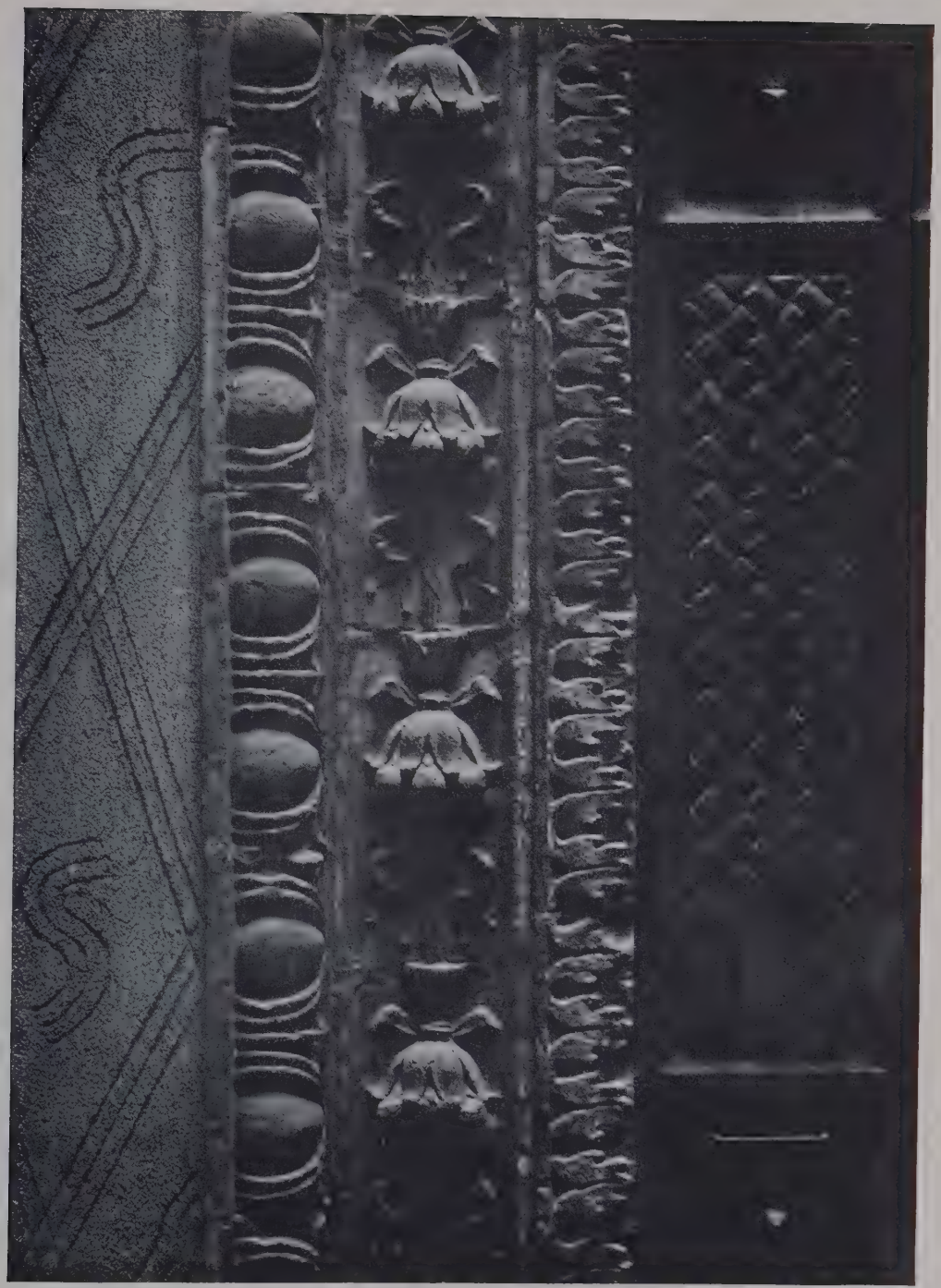
BOLOGNA. PALAZZO PEPOLI.

A Gothic detail executed in terra cotta, dating from 1344.

Plate 183

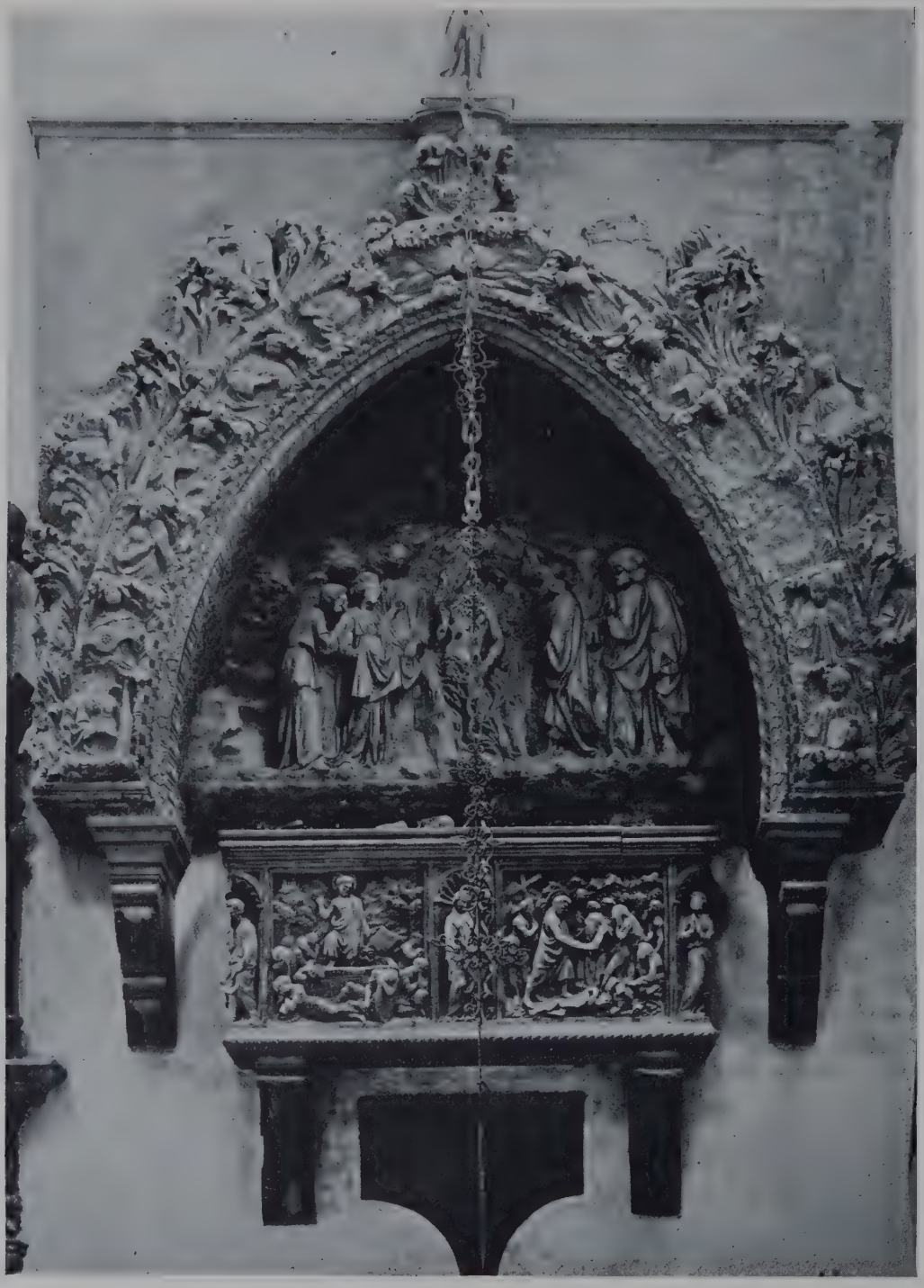
NEAR MILAN.

Terra cotta architrave of a doorway. This architrave is built in three courses—the inner band, bearing the leaf ornament, the ornately modeled central detail, and the egg and dart crown, each consisting of a separate series of blocks, the jointing well hidden by the modeling.
See plate 185.



NEAR MILAN.

Detail of the ornament of terra cotta architrave shown on plate 184.



VENICE. CHURCH OF SANTA MARIA DI FRARI.

Tomb dating from 1437. The canopy and panel are in unglazed red terra cotta. While the modeling has been badly marred by vandals, enough of the detail remains to reveal an unusually rhythmic and graceful treatment.

VERONA. CHURCH OF SANT 'ANASTASIA.

Tomb of Cortesia Serega, entirely terra cotta.

BOLOGNA. CHURCH OF SAN FRANCESCO.

Terra cotta tomb built in early 15th Century. This tomb well illustrates the decorative use of terra cotta and shows the possibilities of this material for interiors.

VERONA. CHURCH OF SANT 'ANASTASIA.

Portion of one of the terra cotta panels at either side of the altar. Each panel is about four feet square, and wrought in buff terra cotta. They are the work of an artist of the early Renaissance. The panel well illustrates the value of clay in low relief sculpture.

VERONA.

Terra cotta statue of St. Anthony in the Civil Museum.

Plate 190

VERONA.

Statue of San Girobamo in the Civil Museum (very old). An interesting example of the modeler's art perpetuated in terra cotta. While only forty-two inches high, it was made in five sections, as indicated by the jointing, to guard against its warping while being burned. Under modern conditions it could easily be produced as a single piece.

Plate 191

FLORENCE.

A glazed polychrome terra cotta panel by Andrea della Robbia, now in the National Museum.
White figures against a blue background.

Plate 192

FLORENCE.

Altar piece of glazed polychrome terra cotta by Giovanni della Robbia, dating from about 1500, now in the National Museum.

Plate 193

FLORENCE.

Seal of Serristori in the Palazzo Quaratesi gia Pazzi, executed in glazed polychrome terra cotta by Luca della Robbia. This roundel is about four feet in diameter. The jointing is scarcely discernable, due to the ingenuity exercised in the execution of the modeled ornament.

Plate 194

FLORENCE.

Stemma or seal of the Pazzi family, executed in glazed polychrome terra cotta by Luca della Robbia. This roundel has preserved the velvet-like texture and the pure, clear vigor of color as it was developed in the kiln of the Florentine master of colored terra cotta.

Plate 195

CASENTINO.

Polychrome terra cotta seal by Andrea della Robbia.

CASENTINO.

Stemma or family seal in the courtyard of the castle, in glazed polychrome terra cotta by della Robbia.

Plate 197

FLORENCE.

A plaque in glazed polychrome terra cotta by Dei della Robbia, set in the main façade of the Church of San Michele. After over four centuries of exposure to the elements, all the details of the modeling are still perfect.

Plate 198

FLORENCE.

Stemma or seal on the exterior of the church of San Michele, in glazed polychrome terra cotta, by Dei della Robbia. The fruit and flower border of the seal is in naturalistic colors, very highly keyed with a dominance of yellows and greens. The reds and oranges are in lower key. The figures of the cherubs are in white. Shield insert is of dull brown.

VERONA.

A terra cotta detail, dating from the early 14th Century, now in the Museo Civico. An excellent example of clay technique.

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